

ReView

Fay Jones School of Architecture and Design

Winter 2018/Spring 2019

ReView



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Winter 2018/Spring 2019

MAKE



A family with one full-time worker earning the minimum wage cannot afford the local fair-market rent for a two-bedroom apartment anywhere in the United States.



PLEASE DO NOT TOUCH



By the People

The "By the People: Designing a Better America" exhibition was displayed during the fall 2017 semester in the Fred and Mary Smith Exhibition Gallery and other locations within Vol Walker Hall. It was organized by Cynthia E. Smith, the curator of socially responsible design for Cooper Hewitt, Smithsonian Design Museum in New York. This touring exhibition featured about 40 design projects from every region across the United States. This exhibition of "By the People" presented on campus by the Fay Jones School of Architecture and Design was the first to take place nationally outside Cooper Hewitt. (Photo by Russell Cothren)

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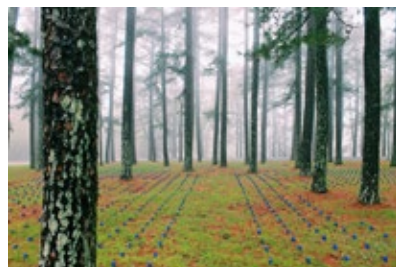
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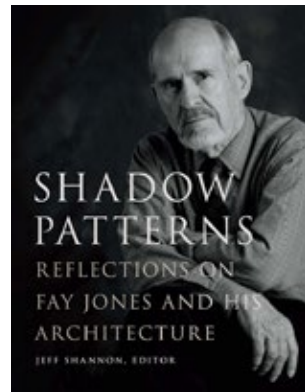
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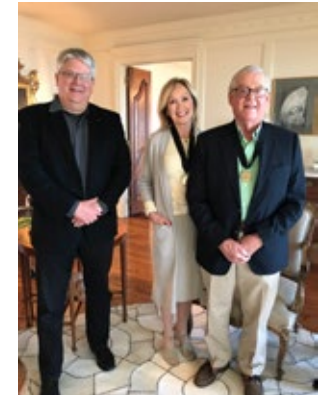
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The Bob and Sunny Evans Tree House opened in June 2018 at Garvan Woodland Gardens. (Photo by Sherre Freeman)

LETTER FROM THE DEAN—

Dear Fay Jones School alumni and friends,

Spring greetings from Vol Walker Hall and the Steven L. Anderson Design Center! It is a season of growth for the school. In the last year, the school's overall enrollment grew by 13 percent. And, importantly, we've been able to place 100 percent of our students across all disciplines in professional employment or graduate education. We've just recognized 87 students with more than \$164,000 in scholarships – our largest amount to date and an increase of 15 percent from last year.

Join me in applauding the outstanding work of our students, faculty and alumni highlighted in this issue of ReView, including the project featured on the cover. The Bob and Sunny Evans Tree House at Garvan Woodland Gardens was a collaboration that included the design firm Modus Studio, Tres Fromme of 3.fromme design and Tanner Weeks with Ecological Design Group (see p. 20). Garvan Gardens, as much as the University of Arkansas Community Design Center and our newly launched Resiliency Center, is an important outreach center of the school. Increasingly, Garvan Gardens is occupying our curricular development, community outreach and overall advancement of resources. The Evans Tree House is a signal of that essential character of the Gardens as well as being simply a joyous place for children and adults alike.

Modus Studio, a practice led by and engaging many of our alumni, is simultaneously now leading the design and construction of the university's new Stadium Drive Residence Halls on campus – in collaboration with Leers Weinzapfel Associates in Boston, Mackey Mitchell Architects in St. Louis and OLIN in Philadelphia. These residence halls are in fact the largest mass timber construction project in the United States at the moment and the first mass timber residential facility on a college campus – and are therefore innovative in their design conception and tectonics. Yet they are moreover innovative in their very inhabitation, as they will be the home for a cross-campus Living Learning Community comprised of first- and second-year students in architecture and design, the visual and performing arts and others – a true creative community.

Also on the horizon for the school is the design and construction of the Anthony Timberlands Center for Design and Materials Innovation, made possible by the family owned company based in Bearden (see p. 50). Anthony Timberlands contributed \$7.5 million to support the construction of this new \$15 million facility, which will be a center of excellence for innovation in wood design and product development to expand the use of wood in architectural design, construction techniques and product design. It will be located within the Art and Design District, near the new University Libraries Annex – itself a demonstration of innovative wood construction. There certainly will be more updates on this exciting project!

This edition of ReView is again rich with examples of work of superb character and value – from the award-winning design work of students in interior design, landscape architecture and architecture, to the award-winning design work of the Community Design Center, to the award-winning design work

of our faculty and alumni. I'd also ask your close reading of the articles describing the studio work undertaken in our advanced options studios, all of which are emphasizing collaborative, interdisciplinary projects across our three departments, and across a variety of scales and types of design projects.

In recent years, the school has developed a discernable emphasis on housing design, in part due to the strong growth of the population in the region and in part due to critical circumstances occurring across the state and the nation. During the last academic year, in 2017-18, we embarked on Housing Northwest Arkansas, a three-tiered initiative led by the school and funded through a grant from the Walton Family Foundation. This included a professional design competition and a regional symposium, which featured The Honorable Shaun Donovan, former U.S. Secretary of Housing and Urban Development. A housing design studio was led by Anne Fougeron, principal of Fougeron Architecture in San Francisco and Kent Macdonald of California Polytechnic State University in San Luis Obispo, both serving as the Housing Northwest Arkansas Visiting Professors and co-teaching with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in Architecture (see p. 28).

In addition, the Community Design Center focused its efforts on affordable housing for the Willow Heights public housing complex and strategic planning for the redevelopment of the city of Pine Bluff (see p. 16). Another project designed by the center, which will provide transitional housing for the homeless, recently broke ground in Fayetteville.

We also continue toward the official launch this fall of our Master of Design Studies graduate degree, with two initial concentrations in Resiliency Design and Retail and Hospitality Design, with anticipated concentrations in Preservation Design and Design for Health and Wellness. Our recruitment and admissions efforts for this post-professional graduate degree will intensify as the year progresses, especially with the recent approval of a third concentration in Integrated Wood Design.

This past year, we've again benefited from significant visitors of national and international accomplishment, including Hilary Sample, our John G. Williams Distinguished Visiting Professor in Architecture, who is principal and cofounder of MOS Architects in New York City; and Gabriel Diaz Montemayor, our Verna C. Garvan Distinguished Visiting Professor in Landscape Architecture, who co-founded LABOR Studio in Chihuahua, Mexico, and was mostly recently assistant professor of landscape architecture at the School of Architecture at the University of Texas at Austin. He will join the Fay Jones School faculty this fall. Also in our studios are Philip Tidwell, our USDA Forest Service Wood Innovation Grant Visiting Professor, from Aalto University, and Virginia San Fratello, our Fay Jones School Visiting Professor in Interior Design, from Rael San Fratello and San Jose State University. We welcomed Pritzker Prize-winner Thom Mayne, FAIA, who is founding principal of Morphosis, with offices in Los Angeles, New York and Shanghai, and welcomed back Peter Rich, Honorary FAIA, Int. FRIBA, who is founder of Peter Rich Architects in Johannesburg, South Africa. We also welcomed



Elizabeth Whittaker, AIA, who is the founder and principal of Merge Architects in Boston; Victoria Herrmann, who is the president and managing director of The Arctic Institute; and Sylvia Lavin, who is a professor of architecture in the School of Architecture at Princeton University in Princeton, New Jersey.

For this upcoming summer, our annual Design Camp expanded to seven camps in six cities across Arkansas, with a second session added to the Fayetteville camp was expanded into two sessions, and camps were added in Bentonville and El Dorado, through partnerships with the Scott Family Amazeum and the South Arkansas Arts Center. Spots in the Bentonville camp and both Fayetteville camps filled up weeks before registration was set to end.

Lastly, I'm very pleased to announce the establishment of two new scholarships aimed at assisting freshmen students entering the school. The H.P. Engineering Freshman Recruiting Scholarship gives a preference to Native American students. The Bob J. and Virginia Beavers Advance Arkansas Endowed Scholarship was created by their daughter, Beth Beavers Prescott, and her husband, Hal, to honoring her father's career in architecture, his impact on Eastern Arkansas and his love for the U of A.

As you can tell, the 2017-18 year overflowed with events,

activities, achievements and initiatives to the point where a single issue of ReView isn't enough to hold them all. As a result, we are shifting our communications, starting with the new FAY View newsletter we are sending via email. FAY View will contain current news, events and activities related to the school. To ensure we have your current email address, please send a note to Michelle Parks, director of communications, at mparks17@uark.edu.

I appreciate your consideration of this issue of ReView magazine and look forward to providing you with more updates on the 2018-19 year. It too promises to be equally eventful and equally productive, and those qualities are in no small part due to your support as alumni and friends.

With thanks and best wishes,

Peter MacKeith, dean
Fay Jones School of Architecture and Design

Multiple Approaches to Improved Housing Options

Text Michelle Parks
Photography Shawnya Meyers

Digsau Site 1

Housing Northwest Arkansas, held during the spring 2018 semester, was a three-tiered initiative led by the Fay Jones School and funded through a grant from the Walton Family Foundation.

Twenty-five architecture and design firms proposed design solutions for affordable housing in Northwest Arkansas as part of the Housing Northwest Arkansas Professional Design Competition, the final component of the semester-long initiative. The competition spoke to the affordable housing crisis that also reaches across the country.

These designs from 20 U.S. firms and five international firms focused on attainable, mixed-income and mixed-use housing that embraces regional challenges, culture, values and vision. The competition aimed to heighten expectations of both homebuilders and homebuyers regarding the quality of design that can be achieved for such housing in the region.

The Northwest Arkansas region, and Bentonville in particular, faces the conflicting forces of rapid growth and the desire to maintain the small-town character of its communities. A 2017 study on the vitality of the five largest downtowns in the region found that residential per-square-foot sales prices have increased by more than 200 percent in Bentonville since 2012, and commercial per-square-foot sales prices have increased by more than 30 percent in downtown Bentonville. This study was conducted by the Center for Business and Economic Research in the Sam M. Walton College of Business.

“Northwest Arkansas downtowns are known for their dynamic energy, and that vibrancy is driven by the diversity of the people who are part of these neighborhoods,” said Alice Walton, Walton Family Foundation board member. “These innovative designs will open downtown living and its amenities to a wider group of residents by increasing access to attainable housing options.”

The design competition winners were Digsau of Philadelphia, Pennsylvania; Kevin Daly Architects of Los Angeles, California; 5468796 Architecture of Winnipeg, Canada; and Merge Architects Inc. of Boston, Massachusetts.

Works Progress Architecture of Portland, Oregon, received an overall commendation from the jury. PAU Studio of New York City received a jury commendation for their urban design approach to their particular site, while Bucholz McEvoy Architects of Dublin, Ireland, received a jury commendation for architecture and originality, in particular for their unit planning.

The 25 projects submitted for the competition were displayed at Record in downtown Bentonville in May 2018 and in Vol Walker Hall in August 2018.

Housing in Northwest Arkansas, as in much of the United States, has diverged into two housing types: single-family homes and apartments. Single-family homes in the nation now have a median size of 2,453 square feet and are often isolated from transportation options, making them unattainable for many families. The average size of apartments in the nation is less than

900 square feet, making them unlivable for many families.

The U.S. Department of Housing and Urban Development defines affordable housing as housing that costs occupants no more than 30 percent of their income for gross housing costs, including utilities. Attainable housing addresses the needs of households making between 60 and 120 percent of the median income. This demographic typically doesn't qualify for government subsidized housing, yet many still struggle to find affordable, available housing options in Northwest Arkansas.

The 25 firms selected for the competition were among more than 100 nationally and internationally acclaimed design professionals invited to submit qualifications. Competitors had seven weeks to design an innovative, inspirational and fully practical proposal for building attainable housing on one of five sites in and around downtown Bentonville.

In addition, a two-day symposium held in early February 2018 in Bentonville and Fayetteville addressed issues of attainable housing at the regional level through an exploration of national housing issues and solutions. Shaun Donovan, former U.S. Secretary of Housing and Urban Development, presented the keynote lecture.

The symposium featured presentations and moderated discussions by national, regional and local experts on housing policy, finances, design, development and construction. It offered a wide overview of issues, challenges and design exemplars in attainable, affordable and mixed-use housing.

Case study presentations were made by R. John Anderson, with Anderson|Kim Architecture and Design and the Incremental Development Alliance; Kurt Creager, with Urbanist Solutions; Ali Solis, with Make Room; Lisa Sturtevant, with Lisa Sturtevant & Associates and The Urban Land Institute; Esther Yang, with the Detroit Planning and Development Department; and Garner Stoll, development services director for the city of Fayetteville.

Stephen Luoni, director of the University of Arkansas Community Design Center, and Matthew Petty, a Fayetteville alderman who leads workshops for the Incremental Development Alliance, provided an overview of regional conditions.

An advanced design studio for architecture and interior design students focused on housing design research and design prototypes for this region. Visiting practitioners Anne Fougeron of Fougeron Architecture in San Francisco, California, and Kent Macdonald of California Polytechnic State University in San Luis Obispo, co-taught this studio with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in architecture (see p.28).

Stephenie Foster, an alumna of the school's architecture program, served as grant coordinator for the project.

More information on the Housing Northwest Arkansas initiative can be found at: housingnwa.org.



The 25 projects submitted for the Housing Northwest Arkansas Professional Design Competition were displayed in May 2018 at Record in downtown Bentonville.

SCHOOL NETS NATIONAL AIA HONOR AWARDS

The Vol Walker Hall renovation and new addition earned a 2018 AIA Honor Award for Architecture.

Text **Michelle Parks**

The American Institute of Architects recognized two University of Arkansas projects with 2018 Institute Honor Awards, the highest American awards in architecture and design.

The Vol Walker Hall/Steven L. Anderson Design Center project, home to the Fay Jones School, received an Honor Award for Architecture, while the U of A Community Design Center and the U of A Office for Sustainability won an Honor Award for Regional and Urban Design for “Conway Urban Watershed Framework Plan: A Reconciliation Landscape.”

These honors were featured in the June 2018 issue of *Architect* magazine. These two U of A projects were among 17 selected for 2018 AIA Honor Awards in the categories of architecture, interior architecture, and regional and urban design.

The Fay Jones School joins a select group of architecture and design schools whose buildings have earned this top honor, including those at Yale University, Harvard University, Cornell University, Clemson University and Ohio State University. This is the first AIA Honor Award for a U of A campus facility.

“Located in the heart of our campus, the Fay Jones School is part of what makes the university special,” said Chancellor Joseph Steinmetz. “This distinction for the building’s design is much deserved. Along with the collaborative, innovative education that the school provides, leading to success in the professions, this remarkable facility is a clear asset for our campus, the state and the region. This recognition raises the design profile of the university and brings renewed attention to the excellent design education it offers.”

Dedicated in September 2013, the Steven L. Anderson Design Center is a contemporary 37,000-square-foot addition to the renovated historic Vol Walker Hall. Marlon Blackwell Architects was lead architect for the project, with Polk Stanley Wilcox Architects as associate architect. Baldwin and Shell was the contractor. This was Marlon Blackwell Architects’ third AIA Honor Award for architecture, in addition to one for interior architecture and one for regional and urban design.

The expanded Fay Jones School facility united all three departments – architecture, landscape architecture and interior design – under one roof for the first time, reinforcing the

school’s identity and creating a cross-disciplinary, collaborative learning environment. The integration of old and new revitalized the educational environment of Vol Walker Hall, the campus’ original library and home to the Fay Jones School since 1968. The facility achieved LEED Gold in recognition of the design’s use of sustainable and urban strategies.

“Consistent orchestration of natural light and a sparse but powerful use of red to make landmark moments in the building is invigorating,” the AIA jury members said.

The “Conway Urban Watershed Framework Plan: A Reconciliation Landscape” was a collaborative resiliency design project done with the city of Conway. This was the center’s 14th AIA Honor Award for Regional and Urban Design.

The interdisciplinary collaboration between architects, planners, engineers, economists and ecologists addressed the impact of urbanization on the 42-square-mile urban sub-watershed that incorporates much of Conway. Problems include increased flooding, water quality contamination and property damage.

The AIA jury called the project “head to tail very rewarding. A thoughtful, sophisticated and holistic response to a recurring problem across the country.”

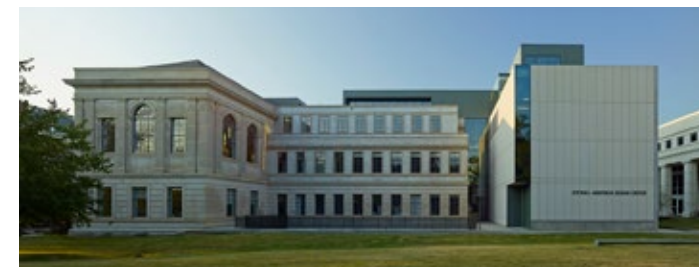
The Conway framework plan imagines a cityscape that cultivates a highly livable green urban environment that solves some of the challenges cities face from climate change. These improvements can be made through low-tech/high-concept enhancements to ordinary infrastructure investments already scheduled to serve the city’s growth.

The three-year project was funded by a \$498,000 grant from the U.S. Environmental Protection Agency, administered by the Arkansas Natural Resources Commission, with matching funds from the city of Conway, Faulkner County, the University of Central Arkansas and the Lake Conway Property Owners Association.

The Conway framework plan was released as a book by ORO Editions (San Francisco) in October 2017. The book features transferable technology other communities can apply as a design guide for how to build a green city.



Conway Urban Watershed Framework Plan (Rendering by the U of A Community Design Center)



Vol Walker Hall / Steven L. Anderson Design Center (Photo by Timothy Hursley)

INSTALLATION CHOSEN FOR STATEWIDE COMPETITION

The landscape design by faculty was part of the yearlong Art in its Natural State exhibit.

Text **Michelle Parks**

The landscape installation *Visible Invisible* was selected in a juried competition for exhibition at the Winthrop Rockefeller Institute in Morrilton.

Phoebe Lickwar and Laura Terry collaborated as the lead designers on the project. Terry is an associate professor of architecture in the Fay Jones School. Lickwar, previously an associate professor of landscape architecture in the Fay Jones School, is now an associate professor of landscape architecture at the University of Texas at Austin School of Architecture.

Visible Invisible was unveiled April 28, 2018, during Art in its Natural State, a daylong celebration of the arts in Arkansas that featured demonstrations and performances. The work was installed on the institute grounds at Petit Jean Mountain and remained open to the public through April 2019. It was among nine temporary, outdoor artworks selected for this regional competition.

The *Visible Invisible* project provided an experience for visitors that highlighted the ecological and cultural significance of a pine grove planted by former Gov. Winthrop Rockefeller. Connections were made between what is visible – a dense plantation of shortleaf pine (*Pinus echinata*) – and what is invisible – the ecological connections between the trees, the endangered red-cockaded woodpecker, and all other species above and below the ground that are interconnected in networks of interdependence.

To realize the project, Terry and Lickwar worked with Hannah Moll, a 2017 graduate of the University of Arkansas landscape architecture program and designer at FORGE Landscape Architecture, and a team of students from the departments of architecture, interior design and landscape architecture in the Fay Jones School. Lickwar is also principal at FORGE Landscape Architecture.

“I was excited to work with Phoebe on this project, because we share an interest in the landscape as the subject for our creative and visual research,” Terry said. “The elements of landscape and how those elements interconnect inspire both of our artistic and design endeavors. Working together and finding common ground in the concept was a unique opportunity to

push our ideas from two dimensions into three dimensions, from the photograph or the painting into a physical and spatial realm.”

Nine tree cloaks established a visual and temporal datum in the grove, marking the significance of these trees as potential future hosts for the red-cockaded woodpecker. A field of blue forestry survey stakes marked the expanse of the trees’ root structure, defining the extent of the rhizosphere below the surface of the ground and a pathway for people through the grove.

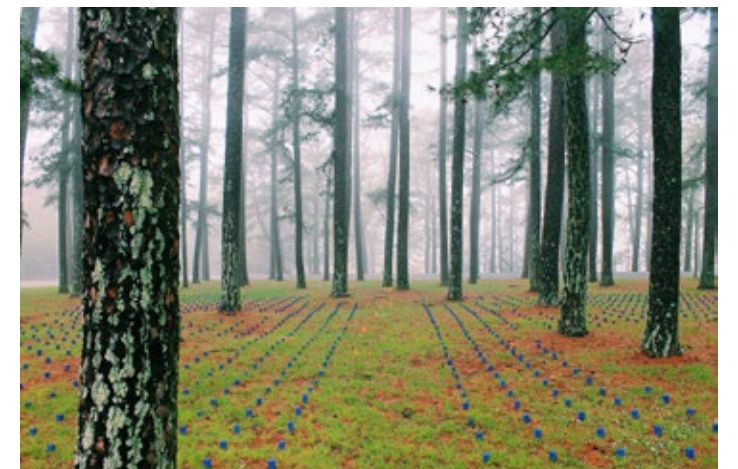
The cloaks serve as a measure of time, a datum referencing the ultimate size of tree trunks at maturity. The red-cockaded woodpecker excavates the heartwood of shortleaf pine affected by heartwood decaying fungi, which only occurs in mature trees. If preserved as a managed stand, the trees of this grove could one day be inhabited by the birds and their associated species.

“It’s our hope that this work not only created an experience for people that strengthens their appreciation for the magical sensory qualities of the grove – the changing light raking through the canopy, the volumetric space of the vertical, regularly spaced trunks, the color and texture of bark and needles – but also alerted visitors to the extensive and complex relationships between species that comprise and inhabit the grove as an ecosystem,” Lickwar said.

“We rarely consider the web of life that lies beneath our feet – or species, like the red-cockaded woodpecker, who rely upon mature forests for habitat,” Lickwar continued. “We hope this work contributes to building ecological literacy by acknowledging the significance of what we cannot see, hear or touch – the invisible, but essential aspects of the forest ecosystem.”

In addition to Lickwar and Terry, the competition team for this project included Moll and Erin Cox, then a fourth-year landscape architecture student. Moll also led the fabrication team of Fay Jones School students, which included Cox, Connor Angi, Kyle Beard, Caleb Bertels, Corrine Burns, Beau Burris, Sydney Davis, Kate Eihausen, Callie Fleetwood, Max Frank, Ace Jerusalem, Maddie McClintlock, Dallas Meyers, Alli Preston and Danielle Yatsook.

The Fay Jones School sponsored the site for this installation, in recognition of the example of such collaboration and in recognition of the work of the students.



The landscape installation *Visible Invisible* was part of Art in its Natural State, a yearlong exhibit at the Winthrop Rockefeller Institute in Morrilton. (Photo by Phoebe Lickwar)

10TH ANNUAL HBG DESIGN STUDENT COMPETITION

One architecture student won the full \$5,000 prize in fall 2017.

Text **Shawnya Meyers**

Phoebe Norcross created the winning design in the 10th annual HBG Design International Design Competition in the fall 2017 semester. The competition recognizes work students complete at international locales within the Fay Jones School's required study abroad programs.

Norcross, then a fifth-year architecture student, won an Award of Excellence for the design she created during her study abroad semester at the University of Arkansas Rome Center in fall 2016. She received a \$5,000 prize for her project, "reciproCITY." Norcross is from Memphis, Tennessee.

"This competition and this awards program recognizes the value of our international program in architecture and design, presents this design work from these programs as a standard of excellence for us all, and encourages each and every student to participate in this awards program as we go forward," said Dean Peter MacKeith.

HBG Design, the Memphis firm that helped judge the entries, awarded the \$5,000 in total prize money. Mark Weaver, a partner and principal architect with HBG Design and a 1982 graduate of the Fay Jones School, coordinated the competition. Branden Canepa, then a recruiter with the firm, and Landon Shockey, a 2007 interior design graduate of the Fay Jones School, joined Weaver at the October 2017 awards ceremony in the Young Gallery of Vol Walker Hall. The ceremony was followed by a lunch hosted by the firm.

"The reason we started this program was to encourage the whole idea of travel and experiencing different places," Weaver said. "Travel is transformative."

Juries from HBG Design and the Fay Jones School evaluated the projects and provided comments on the students' work. Jury members from the Fay Jones School included Stephen Luoni, Laura Terry and Torrey Tracy. Both juries reached a consensus, selecting Norcross' design as the sole winner.

Students in the Rome Center studio were tasked with analyzing, developing a strategy and then designing an element for the Esposizione Universale Roma, or the EUR, a residential and business district in Rome. Students worked in groups for the early analysis, and then individually designed an element for the district.

For "reciproCITY," Norcross decided to connect the site to five buildings in the surrounding neighborhood through a subway station that houses a commercial hub and an event space, and also relocates an existing outdoor market. This connecting piece sets up different experiences for entering the site and focuses on welcoming local pedestrians. She said each move had to have a reciprocal reaction, so when she excavated into the ground to connect to the subway, she built onto the site as well.

Jury members said Norcross took "an almost surgical approach to the resolution," using graphics and written information to support her overall idea: using space to connect people to urban spaces. She displayed "a clearly articulated position regarding space and its experiential qualities." The jury said Norcross used outstanding graphics that revealed a command of the design process, using a variety of drawing types, including diagrams, transects and perspective vignettes.

"The program in Rome gave us a chance to work independently without too much professor input," Norcross said. "I got really excited about figuring out my own personal way of expressing what I want to do with architecture."

Terry said Norcross' project displayed joy, communicating her passion about both the process and the project. Norcross used color – primarily shades of blue – to help express her design plans.

"I feel like a lot of architecture is grayscale, and I wanted to bring some life to that," Norcross said. "I'm really interested in color and learning how to use it better."

HBG Design established the international design competition for architecture students at the Fay Jones School in 2007. Moving forward, the firm will expand this annual competition to also include interior design student projects done in study abroad programs. Those will take place at the U of A Rome Center as well as in the Latin American Urban Studio, a summer studio in Mexico City.

Fay Jones School students have participated in study abroad programs at the U of A Rome Center in Italy since 1989. The school also has conducted the Latin America Urban Studio in Mexico since 1994.

MacKeith commended Weaver and HBG Design for expanding the competition and celebrating the Fay Jones School's multidisciplinary programs.

"I've been involved in the university for 25 years now," Weaver said. "It's great to stay in touch with students and keep up with current trends."



Phoebe Norcross, second from left, won the 10th annual HBG Design International Design Competition in fall 2017. She's pictured with Mark Weaver, Branden Canepa and Landon Shockey. (Photo by Shawnya Meyers)

PRESERVATION WORK HONORED

Preserve Arkansas recognized faculty and alumni for promoting historic preservation around the state.

Text **Shawnya Meyers**

In the 2017 Arkansas Preservation Awards, the book *Shadow Patterns: Reflections on Fay Jones and His Architecture* received the Ned Shank Award for Outstanding Preservation Publication. Jeff Shannon, Fay Jones School professor and head of the architecture department, edited the 172-page volume of 15 essays and dozens of images.

Shannon was among several individuals and organizations honored in January 2018 for projects focused on historic preservation, advocacy and education throughout the state. Honorees and guests celebrated with a reception and banquet at the Albert Pike Memorial Temple, followed by a program recognizing award-winning projects.

Preserve Arkansas works to build stronger communities by reconnecting Arkansans to their heritage and empowering people to save and rehabilitate historic places. The Arkansas Preservation Awards have been given each year since 1981 to recognize important work being done to preserve and protect places of historic or cultural importance.

Shadow Patterns is a collection of critical essays and personal accounts of Fay Jones, whom the American Institute of Architects honored with its highest award, the Gold Medal, in 1990. The book helped broaden the understanding of this internationally known Arkansas architect's work and personal qualities, including his strong will, his ability to convince other people of the rightness of his ideas, and his willingness, at times, to change his mind. The book was published by the University of Arkansas Press in collaboration with the Fay Jones School.

Fay Jones School alumnus Tommy Jameson, AIA, was awarded the Parker Westbrook Award for Lifetime Achievement, Preserve Arkansas' only award for achievement in preservation over a period of years. The Parker Westbrook Award recognizes Jameson's passion for preservation throughout his lifetime, as he has devoted nearly all of his 40 years in practice at Jameson Architects to working with historic properties across Arkansas. He received a Bachelor of Architecture from the Fay Jones School in 1977, and it was during his final year of college that he first became interested in historic architecture. Jameson has served on numerous preservation-related boards and commissions, lending his expertise and donating countless hours of his time to this cause.

The Department of Landscape Architecture in the Fay Jones School received an honorable mention for Outstanding

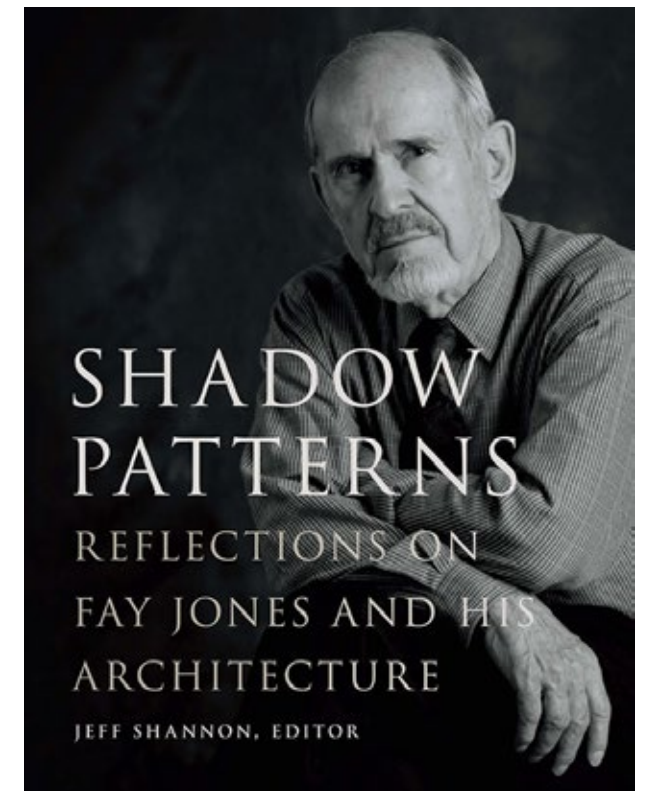
Achievement in Preservation Education for "If Walls Could Talk: The Story of the Hicks Property." The project uses Esri story mapping and a Historic American Landscapes Survey to tell the story of an abandoned Ozark mining town and a prominent family who lived there in the early 1900s. Kimball Erdman, associate professor of landscape architecture, teamed with Angie Payne and Brian Culpepper of the Center for Advanced Spatial Technologies and Fay Jones School students to create these multimedia resources.

The team documented the existing site with photographs, measured drawings and a detailed report, and then created a virtual tour to lead residents through the growth, boom years and subsequent decline of the Buffalo River mining town. Culpepper is a Fay Jones School landscape architecture alumnus. Addison Warren and Jordan Pitts, both then undergraduate students, served as research assistants on the project and did much of the work, with additional contributions from students in the spring 2016 Historic Landscape Preservation course, including Nathan Adams, Morganne Bryner, Dalton Carlson and Benjamin Magee.

Other local projects honored during the awards ceremony included:

- Lane Hotel/Hass Hall Academy in Rogers, honorable mention for Excellence in Preservation through Rehabilitation
- War Eagle Bridge in Hindsville, Excellence in Preservation through Restoration – Infrastructure
- Cane Hill College in Canehill, Excellence in Preservation through Restoration – Nonprofit

A full list and details of the awardees from the 2017 Arkansas Preservation Awards are available at: PreserveArkansas.org.



Shadow Patterns: Reflections on Fay Jones and His Architecture received the Ned Shank Award for Outstanding Preservation Publication in the 2017 Arkansas Preservation Awards.

PROJECTS RECOGNIZED FOR LANDSCAPE ARCHITECTURE

A Rush Historic District story mapping project and a Mayflower planning project won 2017 Arkansas ASLA Honor Awards.

Text **Bettina Lehovec**

A project by faculty, staff and students of the Fay Jones School and the Center for Advanced Spatial Technologies at the University of Arkansas received a 2017 Honor Award for Communications from the Arkansas Chapter of the American Society of Landscape Architects.

“If Walls Could Talk: The Story of the Hicks Property, at Rush Historic District on the Buffalo National River, Arkansas” uses Esri story mapping and a Historic American Landscapes Survey to tell the story of an abandoned Ozarks mining town and a prominent family who lived there in the early 1900s.

The award was presented at the 2017 Arkansas ASLA awards luncheon, held in October 2017 at Garvan Woodland Gardens in Hot Springs.

Kimball Erdman, associate professor of landscape architecture, led students in creating the multimedia resources, which are digitally housed at the U of A Center for Advanced Spatial Technologies. The team was assisted by CAST staff members Angie Payne, 3D scanning and visualization specialist, and Brian Culpepper, GIS research associate.

Students were members of Erdman’s spring 2016 Historic Landscape Preservation course and a subsequent summer research team with undergraduate student research assistants Addison Warren and Jordan Pitts.

“This project combined public education, service and advocacy with undergraduate student research, education and technology – an ideal teaching situation that combined the best of all worlds,” Erdman said.

Students completed a Historic American Landscapes Survey to lay the groundwork for the project. They documented the existing site with photographs, measured drawings and a detailed report, all of which will be available to the public at the Library of Congress.

They then created a virtual tour to lead residents through the growth, boom years and subsequent decline of the Buffalo River mining town. The story map features historic and contemporary

photographs, newspaper clippings, maps, oral histories and historic records to illustrate the detailed narrative. The highlight is a digital reconstruction that affords visitors a glimpse of what the Hicks property might have looked like in its heyday.

Funded through a grant from the National Park Service, the goal was to provide public education about a landscape frequently visited but not well understood, Erdman said. The Rush Historic District is on a popular access road for Buffalo National River floaters in north central Arkansas. People sometimes stop to prowl through the stone ruins – a retaining wall, garden features and portions of the Hicks general store – without understanding the rich history of the site.

Rush was a boomtown built to support the mining of zinc. The Hicks family arrived in 1903, building a hotel, starting a livery and opening a general store to meet the needs of miners and their families. The town reached its heyday with a population of 3,000 during World War I, when demand for U.S. zinc was at its height. The population decreased in subsequent years. The last Hicks family members moved away in the 1950s.

Other goals of the project were to encourage site preservation through documentation and heightened awareness and to educate students engaged in the project in ongoing preservation efforts.

In addition, a design project by the University of Arkansas Community Design Center received an Honor Award for Analysis and Planning at the Arkansas ASLA luncheon. “Slow Street: A New Town Center for Mayflower, Arkansas” envisions a walkable mixed-use neighborhood center for the central Arkansas town of Mayflower, which was struck by an EF4 tornado in April 2014.

The U of A Community Design Center is an outreach program of the Fay Jones School.

These Arkansas ASLA awards were selected by a jury of design professionals from the ASLA Prairie Gateway Chapter located in Kansas and Missouri, as well as design professionals from the faculty at Kansas State University.



A comparison of the Hicks property from the same vantage point atop a bluff: photograph (circa 1918) at top; digital reconstruction of early 1920s at bottom.

ALUMNI, DESIGN SUPPORTERS HONORED

Awards for Distinction and Golden Graduates were recognized.

Text **Shawnya Meyers**

For the third year, the Fay Jones School honored several individuals who have made contributions to the school, university and culture of design with Awards for Distinction. These awards were presented during the school’s Alumni Dinner and Recognition Ceremony, held in October 2018 at the Janelle Y. Hembree Alumni House on the university campus. Eight school alumni were also recognized as Golden Graduates, having graduated from the university at least 50 years ago.

Distinguished Service Awards were given to Christine Hilker, Mark Weaver (B.Arch. ’82), Coy Talley (B.L.A. ’84) and Lanny McIntosh (B.Arch. ’79). This distinction is awarded annually in recognition of a recipient’s significant contributions to the students and resources of the Fay Jones School, the university and the community.

Hilker, longtime director of the Smart Media Center at the Fay Jones School, retired in December 2018 after nearly 40 years of service. Weaver is principal and lead designer for HBG Design, the firm based in Memphis, Tennessee, and San Diego. Talley was a founding principal of Talley Associates in Dallas, Texas. McIntosh founded the McIntosh Group, based in Tulsa, Oklahoma. Weaver, Talley and McIntosh serve as co-chairs of the school’s Campaign Arkansas Steering Committee, and on its Dean’s Circle.

Distinguished Alumni Awards went to Mrinalini Rajagopalan (B.Arch. ’96), Victor Mirontschuk (B.Arch. ’74), Tommy Jameson (B.Arch. ’77) and Charles McKinney (B.Arch. ’81). This recognizes an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally.

Rajagopalan is an associate professor in the History of Art and Architecture department and director of graduate studies at the University of Pittsburgh. Mirontschuk founded EDI International, which has offices in New York, Texas and California. He serves as its president, COO and chairman of the board. Jameson is president and principal architect of Jameson Architects P.A. in Little Rock. He was awarded the 2017 Parker Westbrook Award for Lifetime Achievement by Preserve Arkansas. McKinney spent 34 years as principal urban designer for New York City Parks and Recreation and now serves as a senior consultant to Biederman Redevelopment Ventures in New York and started the firm Practical Visionary. McKinney serves on

the school’s Campaign Arkansas Steering Committee.

Distinguished Young Alumni Awards were given to Tatu Gatere (B.Arch. ’10), Billy Fleming (B.L.A. ’11) and Modus Studio. This honors an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally.

Gatere works as the Buildher Operations Director for Orkidstudio in Nairobi, Kenya. Fleming serves as the Wilks Family Director for the Ian L. McHarg Center at the University of Pennsylvania School of Design in Philadelphia. He serves on the school’s Campaign Arkansas Steering Committee. The Fayetteville-based Modus Studio was founded in 2008 and is led by partners Chris Baribeau (B.Arch. ’03), Josh Siebert (B.Arch. ’02) and Jason Wright (B.Arch. ’04). Baribeau serves on the school’s Campaign Arkansas Steering Committee, and Siebert serves on the school’s Professional Advisory Board. Baribeau, Siebert and Wright were named 2018 Emerging Voices by the Architectural League of New York.

Dean’s Medals were given to John Ed and Isabel Anthony, Steve Lair, Lisa Lutz, Carolyn Allen, Kevin Wilcox and the Walton Family Foundation. This recognizes significant contributions to the architecture and design culture of the state of Arkansas, and to students and their education at the Fay Jones School.

John Ed Anthony formed Anthony Timberlands, Inc. in 1971 in Bearden, and he now serves as the chairman of the board for ATI; the Anthonys serve as members of the Towers of Old Main and the Chancellor’s Society at the University of Arkansas. Lair, president of Petromark, Inc. in Harrison, has been a great supporter and benefactor of student scholarships in the school. Lisa Lutz and her late husband, Tom, have been great friends and benefactors of the school, and Lisa continues to support the school and its mission. Kevin Wilcox serves as managing director for the Little Rock-based financial services firm Stephens Inc. He is the son of Nancy and the late Jerry Wilcox, an architect and 1962 graduate of the school, and for whom the Jerry and J.C. Wilcox Endowed Scholarship is named. The Walton Family Foundation was founded by Sam and Helen Walton and is now led by their children and grandchildren. The foundation has initiated the Northwest Arkansas Design Excellence Program and partnered with the Fay Jones School in community design initiatives, and most recently, the Housing Northwest Arkansas initiative (see p. 6).



Golden Graduates recently recognized by the Arkansas Alumni Association are, front row from left, Ken Shireman (B.Arch. ’63), Paul Jones (B.Arch. ’66) and Vernon Reed (B.Arch. ’58) and, back row from left, Brooks Jackson (B.Arch. ’68), Joseph Wilkinson (B.Arch. ’50), Allen Mullins (B.Arch. ’66), Bob Laser (B.Arch. ’50) and Jack See (B.Arch. ’58). (Photo by Russell Cothren)

DESIGNS TARGET RECYCLING

Interdisciplinary student teams proposed improvements for Vol Walker Hall.

Text **Shawnya Meyers**

A student design competition in the spring 2018 semester aimed to generate ideas for recycling within the Fay Jones School. “RE: Fay” allowed students to explore a vision for recycling in Vol Walker Hall by incorporating recycling through design.

The University of Arkansas student organizations of the American Institute of Architects, American Society of Interior Designers and American Society of Landscape Architects approached the school’s administration about the need for a better recycling system in Vol Walker Hall, said Ken McCown, head of the Department of Landscape Architecture and competition organizer. McCown and school administrators decided the competition would be a good way to spark ideas in the process of developing an effective recycling system.

“The recycling system in the building is not effective for us right now,” McCown said. “It is a fixable problem – thus, that makes it good to explore.”

The competition, held over a weekend in January 2018, challenged participants to collaboratively analyze information and respond with effective design concepts that made use of spaces in Vol Walker Hall – all within a tight timeframe. McCown said the students came up with wonderful ideas, ranging from pragmatic to visionary.

Participating teams had a maximum of four members and were required to have at least two disciplines represented from the architecture, interior design and landscape architecture programs. Students were also encouraged to form teams with students in different year levels, allowing them to collaborate and look at designs from other points of view. Students had 30 minutes to choose a name and pull together their teams.

Before the competition started, Eric Boles, director of the U of A Office for Sustainability, talked to students about recycling on campus and in Vol Walker Hall. During the competition, students had the chance to discuss questions with campus recycling and sustainability representatives.

The teams had building plans and recycling system files, and they were tasked with determining a recycling site and analyzing the current state of recycling.

McCown said that Boles and Michela Cupello, a campus planner, hope to implement a new recycling system in the building. “They found several viable ideas, including ones they had not considered,” he said. “They are eager to move forward, and opportunities exist for students in the competition to work with them in realizing a better recycling system in the Fay Jones School.”

Caleb Bertels, an architecture student, said he was surprised to see how inefficient the building’s recycling program was. He said the school should be at the forefront of sustainability and environmental awareness.

Corinne Burns, an interior design student, said design competitions like this one are important because they involve students who use the building in decision-making. She said the competition helped her become more passionate about recycling, even across campus.

One team, The Disposables, added student incentives through a partial printing refund for every square foot of recycled white paper. Another team, The Trash Talkers, made convertible recycling hubs that can transform into a table workstation or a vertical pinup structure.

The first-place award went to The Disposables, with team members Burns, Kyle Beard (architecture), Conner Payne (architecture) and Abigail Redmon (interior design). Their project – Reduce, Reuse, Recycle, Refund – was awarded a \$750 prize. Their project helps streamline the process by putting recycling in more centralized areas and getting students to shred paper themselves for a rebate, which cuts out a step for Razorback Recycling.

The second-place team, The Trash Talkers, consisted of Bertels and Jacob Costello (landscape architecture). Their project, SETH (Sustainable Effort Task Hubs), was awarded a \$500 prize. Their idea simplifies recycling by placing the mobile, convertible SETH recycling units around the building, as well as relocating the recycling center – now tucked on the bottom floor – to a more convenient location.

The third-place team, The Graduates, consisted of students Maranda Gerga (architecture), Meagan Leeth (architecture) and Heidi Matthews (interior design). Their project, which proposes reorganizing the recycling system by adding recycling stations to the studios, won a \$250 prize.

A fourth team, Paper or Plastic?, won an honorable mention. Team members included Darline Duong (interior design), Anna Ibru (architecture), Bryan Murren (architecture) and Trystan Spears-Thomas (architecture). Their project assigns students wastebaskets to use in their studios, and increases awareness of the current recycling center to improve access and effectiveness.

The reviewers who determined the winning projects were Boles; Jennifer Webb, associate professor of interior design; Marty Matlock, executive director of the U of A Office for Sustainability; Torrey Tracy, visiting assistant professor of interior design; and Cupello.



The Disposables project sets up a recycling hub that is functional, accessible and user-friendly for both students and custodial staff.

MASTER OF DESIGN STUDIES LAUNCHED

School creates its first graduate design program and establishes the U of A Resiliency Center.

Text **Michelle Parks**

The University of Arkansas and the Fay Jones School will offer a new Master of Design Studies degree program beginning in fall 2019. This is the first graduate-level program offered by the school in its 70-plus-year history.

The graduate program, which was approved in April 2018 by the Arkansas Department of Higher Education’s Coordinating Board, features initial areas of concentration in Resiliency Design and in Retail and Hospitality Design.

“These programs, developed over the last three years with input from multiple stakeholders, are the first steps in advanced architecture and design studies, and they capitalize on the strengths of the school, the university, the Northwest Arkansas region and, indeed, the state,” Dean Peter MacKeith said at the time. “Equally, graduate-level education in these specialized areas prepares students to address opportunities and challenges nationwide and throughout the world.” The concentrations have been developed with global leaders in the respective fields and are unique in their focus, expertise and resources.

Resiliency Design will engage students at the scale of the community and the region, investigating contemporary issues such as water, mobility, food, housing, aging and public health, while preparing communities for the challenges of the future.

The U of A Resiliency Center, newly formed in the Fay Jones School, and the U of A Community Design Center directly support this area of study. The Resiliency Center, whose creation was also approved last spring by the state Department of Higher Education, provides leadership in sustainable strategies and cross-disciplinary knowledge necessary for complex problem solving. The Resiliency Center’s director, Marty Matlock, is also a professor of biological and agricultural engineering and executive director of the Office for Sustainability.

“The challenges in community, food and water systems resilience we face this century require integrated thinking across discipline boundaries,” Matlock said. The Master of Design Studies provides the framework for integrating knowledge and technology with arts and the humanities to create new ways of understanding these complex challenges.”

The Community Design Center offers a professional staff with practice and teaching experience and design work that has received more than 130 awards and brought \$70 million in

grant funding. The center is a Regional Resilience Design Studio, designated by the AIA Foundation. The center’s director, Steve Luoni, is also the Steven L. Anderson Chair in Architecture and Urban Studies in the Fay Jones School.

“Resiliency is driven by the public sector’s ever greater need to withstand disruptive events, entailing the reimagining of governance and management,” Luoni said. “To achieve this, leading cities and regions are becoming significant consumers of design thinking since this is the level where many of the social, economic and environmental challenges are addressed. The Resiliency Design concentration triangulates design thinking with policy and placemaking to solve for challenges across multiple sectors in the built environment.”

Retail and Hospitality Design engages experts in the Fay Jones School with campus collaborators within the Sam M. Walton College of Business and the Dale Bumpers College of Agricultural, Food and Life Sciences. Carl Matthews, professor and department head of interior design, noted that there is no other graduate design program in the United States with specializations in these market sectors. With online shopping challenging the value of bricks-and-mortar environments, retailers are investing in innovative environments that transform customer experience and engage the senses. Similarly, hoteliers must respond to guests seeking high-tech amenities and local, authentic experiences in personalized settings. With design fees in the retail and hospitality sectors exceeding \$895 million in 2017, professional opportunities in these areas of specialization are robust.

Carl A. Kernodle (B.Arch. ’91), vice president of planning and design worldwide for Hyatt Hotels Corporation, noted that, like so many architecture practice sectors, there exists the need to know specifics about that market. Traditionally, it takes years of experience to gain this exposure and proficiency.

“This is an uncommon opportunity,” Kernodle said. “Graduate students exposed to the specific industry vocabulary, organizational operations, planning nuances, customer drivers will be extremely attractive to hospitality businesses and design firms. The hospitality industry will gain from the injection of these skilled graduates who will enter into the hospitality workplace with a unique familiarity that will allow them to immediately share their beneficial skills, creativity and energy.”

The concentrations within the Master of Design Studies will feature residencies in professional practices, business settings, municipalities and not-for-profit organizations.

In addition to the two initial concentrations, a concentration in Integrated Wood Design has been approved. The school is also exploring the viability of programs in housing design, preservation design and wellness design.



Two Plans Tackle Neighborhood Development



Text **Bettina Lehovec**
Renderings **U of A Community Design Center**

One proposed project for the Pine Bluff studio features a wharf with a Ferris wheel at Saracen Landing on the north end of downtown.

Projects in two Arkansas cities aim to redevelop neglected parts of town with a focus on remaking neighborhoods, not just housing.

The University of Arkansas Community Design Center, an outreach center of the Fay Jones School, addressed the issue of livability within a Fayetteville housing development and in downtown Pine Bluff.

The Re-live Downtown Pine Bluff project proposes redeveloping select neighborhoods with multi-family units to provide attainable workforce housing and catalyze investment throughout the entire downtown area.

The Livability Improvement Plan for Willow Heights Housing in Fayetteville aims to keep low-income residents within walking distance of downtown, where they can access needed services without using a car, while adding market-rate housing to attract new residents.

Both projects intend to reinvigorate overlooked parts of town by designing vibrant neighborhoods in which people will want to live.

Re-live Downtown Pine Bluff

Pine Bluff was once a place of cultural and economic prosperity, boasting the fourth-highest concentration of black wealth in the nation and a lively musical role on the Chitlin' Circuit of blues and jazz.

But the city today is one of the poorest metro areas in the United States, with a high rate of crime and a rapidly shrinking population. The downtown is almost deserted, with two-thirds of its former housing stock gone.

The design center plan suggests strategies to reverse that trend, bringing people back into downtown by building multi-family housing to promote long-term redevelopment goals.

"If you really want to bring back downtown, you have to get people to live there," said Steve Luoni, the center director and Steven L. Anderson Chair in Architecture and Urban Studies.

The Community Design Center developed the plan for the Simmons Foundation as part of an ongoing effort to revitalize downtown Pine Bluff.

The triage plan focuses on seven key areas of strength – Main Street, the library and aquatic center, the new city hall, the Saracen Landing lakefront and others.

"Instead of taking on a whole downtown, we direct our initial resources toward investment in a strategic way that builds critical mass," Luoni said. This acupuncture-style approach aspires to catalyze growth and jumpstart investment throughout the entire downtown.

"You can recalibrate the metabolism of a system, change its flow of energy, if you intervene in a strategic way," Luoni said.

The plan calls for redeveloping the seven neighborhoods with "missing middle" types of housing – multi-family units ranging from duplexes to a 12-plex size. This creates attainable workforce housing for people who staff the downtown businesses – mostly government, school, hospital and university workers.

Such multi-family housing was prevalent in downtown cities

prior to World War II, Luoni said. This contributed to a sense of neighborhood that was lost with the move to single-family homes in the suburbs. The trend is starting to reverse itself with a new vision of rebuilding neighborhoods in downtown areas.

Students in a fall 2017 studio taught by Luoni and Shawna Hammon designed 27 housing unit prototypes for planners to consider. They ranged in size and style from duplexes, triplexes and pocket courts to attached townhouses and multiplex units. The center's design staff added a small number of single-family homes to the mix.

Students combined the various types of housing into moderate density neighborhoods, an additional challenge for designers.

"The moment a designer addresses the reproduction of units toward the configuration of blocks, complexes, streets and districts, they move into the realm of urban design," Luoni said. "The challenge for designers is to balance the requirements of pattern with innovation within that pattern."

The design center plan addresses streets and public spaces along with housing development. Bike lanes, sidewalk improvements, new parking configurations, streetscapes and public art contribute to a vital downtown area in which people will want to live.

One proposed project is a wharf with a Ferris wheel at Saracen Landing on the north end of downtown – a kind of "hipster slum" that incorporates the informality of tactical urbanism with shipping containers, found objects and open-air gardens, Luoni said.

Another project is an art park to celebrate musicians from the Chitlin' Circuit era – the first outdoor museum to memorialize that musical legacy. The park, with its four-block-long art wall, serves a double purpose by deflecting the sound of the trains that run through the downtown area. A forested hill with tower residential lofts on the other side of the tracks serves as an additional sound buffer in this otherwise flat urban landscape.

Such signature projects draw both residents and visitors, creating a reinforcing cycle of success, Luoni said.

"Pine Bluff has the bones of a great city, with its mix of commercial-grade streets and a historic downtown," he said. "You can have a great 'big small-town' existence here."

Livability Improvement Plan for Willow Heights

Built as affordable housing in the mid-1970s, Willow Heights has been at the center of recent debate. A plan to relocate residents and sell the property to a private developer was nixed by the Fayetteville City Council in July 2018.

Inspired by a design center plan commissioned by the Endeavor Foundation, city council members hope to refurbish the existing apartments, add market-rate units and transform the 5-acre complex into a blended-income neighborhood.

This model generates financial returns that the Fayetteville Housing Authority can put back into the development, Luoni said.

"Not only can public entities make money because they have valuable assets, but the public sector can manage those assets through a process known as value capture to subsidize the public interest they have," he said. "Everyone can thrive."

The design center's proposal offers three scenarios ranging in cost and complexity. The simplest one builds new housing on the flat part of the site, while the other two are cut into the hillside, requiring different levels of terracing and engineering.

New housing types include one-bedroom flats and a series of two- and three-bedroom townhouses in small clusters and long rows. These additions are brought to the edge of the site, connecting the development with the streets around it.

The existing housing is still structurally sound, although it has been neglected over time. Simple fixes, such as differentiating between front and back entrances and adding covered walkways and garden patios, enhance livability and create a neighborhood feel.

"All three of our scenarios are trying to rebuild the neighborhood through renovation of existing housing that connects better with new housing units and the surrounding neighborhoods," Luoni said. "Hopefully, we can create a blended neighborhood where we don't sense compartmentalization between incomes."

The design center teamed with the U of A Resiliency Center to tackle stormwater management for the hillside complex. The downhill flow of water, which currently creates erosion and flooding in some units, is absorbed, slowed and spread through a combination of plantings, basins and bioswales and an underground pipe. Pocket landscapes create diversity and contribute to a sense of place.

The on-site preschool is updated with a covered entry, a new playground and a screened-in porch. A lifted roof and lateral skylights allow more daylight to enter the center.

Students in a spring 2018 studio taught by Luoni and Hammon worked in three teams to develop the new housing, while the center's staff designed the renovations. Students met with Willow Heights residents, Fayetteville Housing Authority staff, the city fire marshal and other consultants, adapting plans accordingly.

"Again, there's much more pushback on design proposals than in a typical studio," Luoni said. "It's not just about economics but the fire chief, federal housing rules about what you can do, in addition to parameters from other governing authorities. Students have to align their design ambitions with stakeholder interests and regulations."

As in the Pine Bluff project, students were asked to go beyond housing units to consider the neighborhood as a whole.

"What binds the studios is that we're still solving for pattern, while solving for unit designs that will have to reproduce themselves," Luoni said. "We're solving for the whole spectrum – from a room to a building to a collection of buildings to a neighborhood to a district."

The Willow Heights Housing Plan won the 2018 Unique Contribution to Planning Award from the Arkansas chapter of the American Planning Association and was showcased at their annual conference in September. In addition, an exhibition of the project models and drawings was displayed at the Fayetteville Public Library in summer 2018. This studio also won a 2018-19 Housing Design Education Award from the Association of Collegiate Schools of Architecture/American Institute of Architects, an award that recognizes the importance of good education in housing design.



From top: This residential square at Pine Street and Third Avenue provides family oriented recreation while adding value to housing. Building massing and landscape shape a 35-foot sidewalk space for dining and socializing along the Eighth Avenue boulevard near an expansion of the Arts and Science Center for Southeast Arkansas in Pine Bluff. The Center Street Cascade scenario provides 60 units and offers what could be one of Fayetteville's most dramatic hillside residential street edges. The Willow Avenue Frontage scenario, which provides 61 units, focuses new housing development on the complex's most prominent edge and does the most in connecting the housing complex's existing terraced layout with its primary street and neighbors.

Tree House Invites Learning and Adventure

Text **Bettina Lehovec**
Photography **Sherre Freeman**

The Bob and Sunny Evans Tree House was a collaboration that included the design firm Modus Studio, Tres Fromme of 3.fromme design and Tanner Weeks with Ecological Design Group.

From the root plaza underneath to the observatory in the forest canopy, the recently completed tree house at Garvan Woodland Gardens offers young visitors an interactive way to learn about the role of trees in the state’s ecology – and have fun doing so.

The Bob and Sunny Evans Tree House opened within the Evans Children’s Adventure Garden on June 30, 2018, with a grand opening celebration held on Oct. 30. The garden is an outreach center of the Fay Jones School.

Designed by Modus Studio in Fayetteville, the tree house seems to float in a small group of white oak and pine, its five levels depicting the strata of tree life. Each level is devoted to a distinct aspect of tree growth – from roots to trunk and branches to foliage and flowers to fruit.

Interpretive learning elements in the form of sculpture and art encourage children to explore these concepts in a visual and tactile way. A pebble mosaic in the root plaza traces a network of roots from the base of the tree house to a nearby pond, for example. A bronze cardinal on the second level demonstrates seed dispersal in a way that is both memorable and fun.

“We wanted to create a place for children to experience and engage nature,” said Becca Ohman, garden director and school alumna. “The vision was to combine interactive learning elements and architecture and the forest – all three components working together to tell the story of the woodland.”

A garden design advisory board made up of garden staff, garden members and Fay Jones School faculty worked with Josh Siebert of Modus Studio on the design. Other key players were Tres Fromme, founder of 3.fromme design, and Tanner Weeks, principal at the Ecological Design Group.

The visioning process began in 2006, when the Evans Children’s Adventure Garden first opened. Former U of A Chancellor David Gearhart and Bob Byers, the garden’s former associate executive director, joined the Evanses for those early conversations. Peter MacKeith, dean of the Fay Jones School, added an emphasis on dendrology – the study of trees and other woody plants – when he joined the school in 2014.

The estate of Bob and Sunny Evans made the lead gift, with help from several other major donors and nearly 350 smaller ones. The project was funded entirely through private donations, said Bob Bledsoe, executive director of the garden.

The Treehouse Gang, a self-organized group of garden members, raised \$183,000 toward the effort.

“It’s been a joint effort – a number of large donors and a whole lot of small donors have helped to make this possible,” Bledsoe said.

Designing the Tree House

Designers experimented with many versions of tree house types before they settled on their final design, said Siebert, a

Modus Studio partner and lead designer and a school alumnus.

The final form arose organically, taking inspiration from the small group of trees in the center of the children’s garden, he said. A preexisting elevated walkway circles the tree house and leads to the entrance 13 feet off the ground.

“We responded to all the natural forces of the site, some vertical as well as some organically shaped, and how that would respond to the bridge itself,” Siebert said. “Ninety-degree angles and very planar elements didn’t make sense here. The building started to wrap in, much like the bridge, responding to the serpentine form.”

The tree house rises to a height of 28 feet, with five levels including the root plaza beneath. Built of steel, the chrysalis-like structure is cradled by a screen of thermalized yellow pine ribs, their handcrafted design representing the branching of the forest’s different trees. Sections of translucent walls allow children bird’s-eye views of the forest.

Designers kept the advisory board’s initiating vision in mind, striving to create something mysterious, playful and unique, Siebert said.

“Our goal was to design a space that would bring kids back into the woods, away from the tablet or screen, and inspire them to lose themselves in the imagination of the place,” he said.

Designers also considered the changing seasons and the many perspectives from which the tree house would be seen.

“Much like a chameleon in the woods, you see portions of it, but you don’t see the whole thing,” Siebert said. “As you move around the space, the tree house reveals itself in different facets – making for a unique and exciting experience as children explore.”

Engaging Children in Learning

Tres Fromme led the design team in developing a narrative strategy to guide visitor experience and in planning the sculptures and landscape elements to support that story, he said. Fromme specializes in master planning, garden design, children’s and family gardens, and seasonal displays.

The team decided to focus on several iconic elements of the Ouachita Mountains woodland rather than the forest as a whole. They chose three canopy trees – white pine, hickory and white oak – and two understory trees – redbud and flowering dogwood – to tell the story of the lifecycle of trees.

That story unfolds as children climb up in the tree house, exploring concepts such as root structure, leaf types, seed dispersal and animal life.

“It was easy to use the logical spatial architecture of the

tree house, because Modus had done such a wonderful job abstracting and responding to the forest with their architecture,” Fromme said. “We wanted to really emphasize that, and emphasize the journey up through the canopy, with these interpretive themes.”

The team decided against traditional signage in favor of interactive learning elements children could explore for themselves, Fromme said.

“To Garvan’s credit, they really wanted beautiful sculptures and landscape elements to be the touchstone to the narrative, rather than signs or flip books,” he said. “They wanted to really focus on using beauty as a way of making the tree house more engaging, and then to share these various concepts about the forest.”

Key words throughout the project were activation and engagement, Fromme said. The pebble mosaic beneath the tree house allows children to run and trace the root system with their feet, for example.

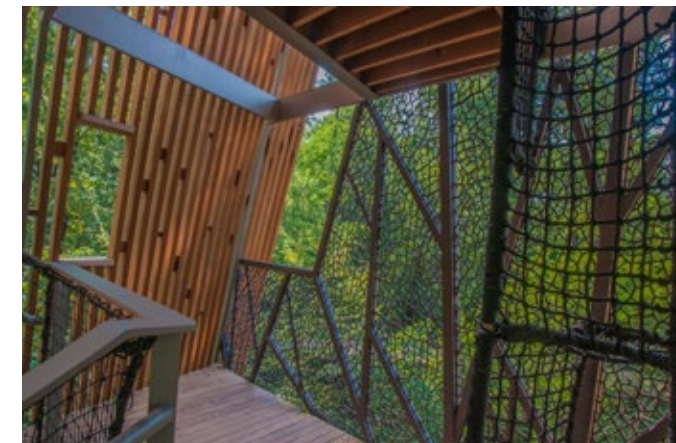
A series of bark books on the first level invites children to feel the textures of different trees and the various grains of cut sections of lumber. Large-scale replicas of seedpods, pinecones and nuts serve as seats, as well as objects to spin and bounce upon. A whirligig sculpture with dogwood flowers and flying insects illustrates the concept of pollination.

“This is how the Gothic cathedrals operated, in the sense that art was decorative but also narrative. In an era when people couldn’t read, people looked at stained glass and learned the stories of the Bible,” Fromme said. “There’s a great tradition of architecture and landscape and art working seamlessly together to tell a specific story.”

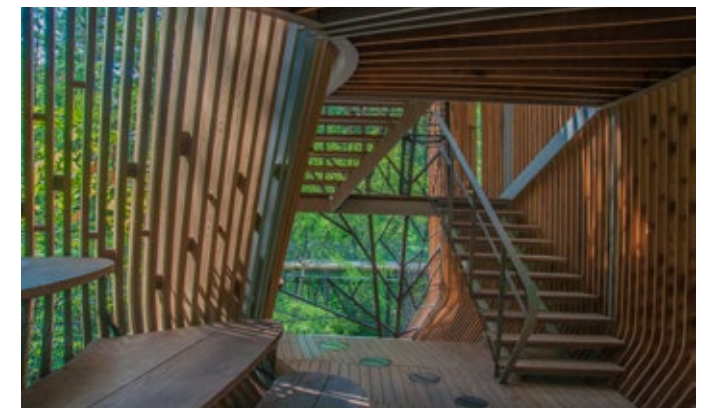
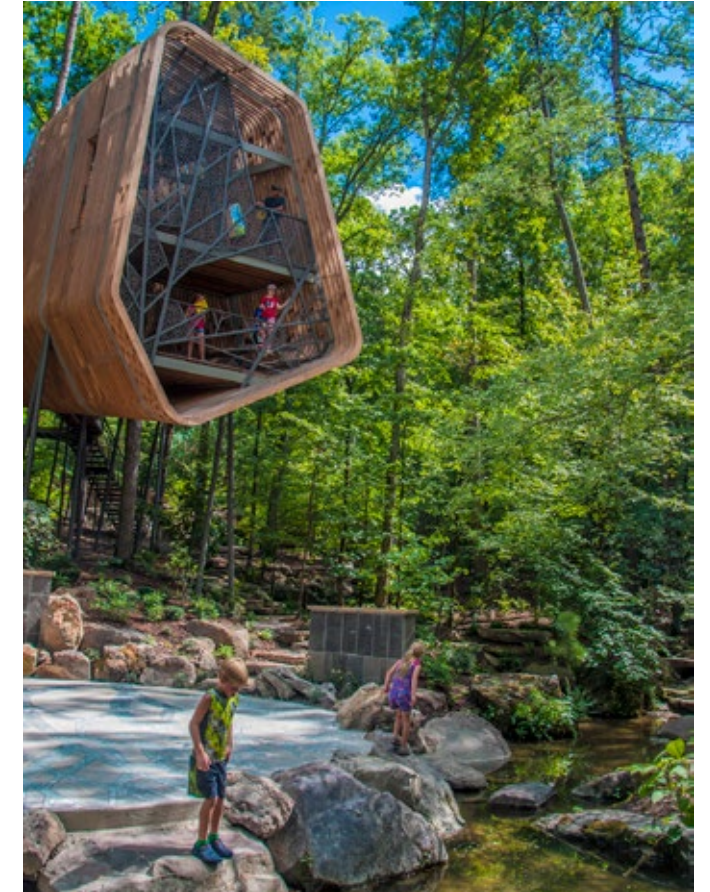
The focus on interactive learning is part of a growing trend toward education in sightseeing, Bledsoe said.

“Education has always been part of our mission, but will become an even greater emphasis in the years to come,” he said. “We’re teaching people about wood and the role of trees – the role of the forest – in the ecology and economy of Arkansas.

“We slip the educational component in while kids are having fun – wading in the pond, climbing through the tree house, exploring the interactive exhibits,” Bledsoe said. “We’re teaching them about the out-of-doors and the role of nature in their lives.”



Views from inside and outside the Bob and Sunny Evans Tree House.



Pin Up

Pin Up provides the breadth of the latest work being produced at the Fay Jones School of Architecture and Design, spanning architecture, landscape architecture and interior design.

ARCH 5016 Fall 2017: Figures and Logics Studio
Student: Brandon McKenzie
Instructors: Marlon Blackwell & Justin Hershberger

Figure - Figural - Figuration Between Land And Sky: The Visitor Center at Tippet Rise Art Center, Fishtail, Montana



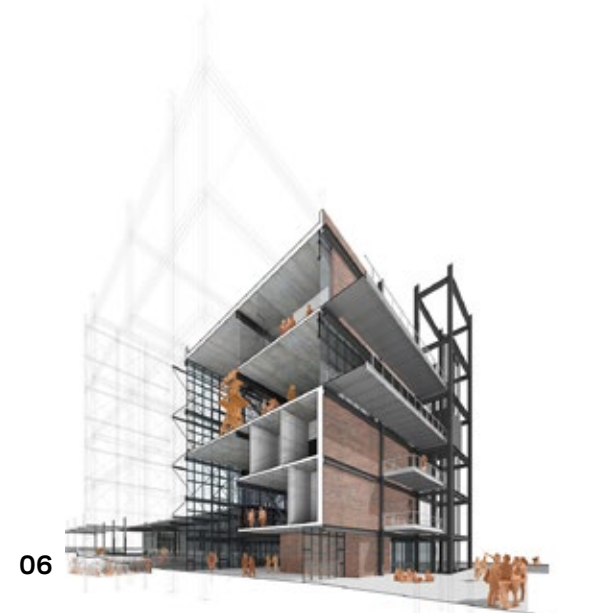
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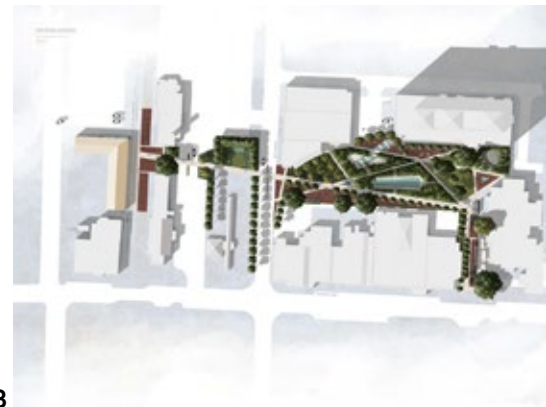
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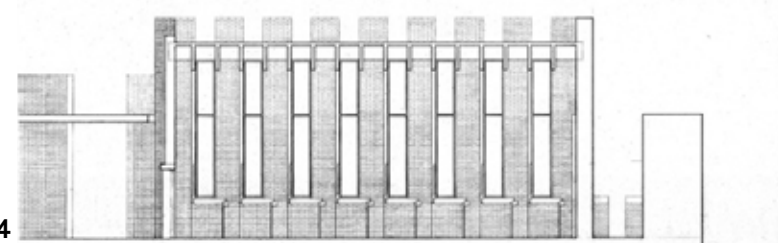
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04



04



05



08

01 ARCH 5016
Fall 2017: Figures and Logics Studio
 Students: Heidi Matthews (left) & Maranda Gerga (right)
 Instructors: Marlon Blackwell & Justin Hershberger

Figure - Figural - Figuration
 Between Land And Sky: The Visitor Center at Tippet Rise Art Center, in Fishtail, Montana.

02 ARCH 3016
Fall 2017: Design 5
 Student: Miller Matlock
 Instructor: Emily Baker

Space for a single reader within a library perimeter.

03 LARC 2346
Spring 2018: Design 4
 Students: Beau Burris (top) & Joey Barr (bottom)
 Instructor: Carl Smith (collaborating with Windy Gay & Ben Runkle, in biological engineering)

Working with biological engineering students, the class created a new urban park for a future downtown Fayetteville where the public could enjoy a context sensitive and hydrologically responsible landscape.

04 ARCH 3026
Spring 2018: Design 6
 Students: Hassan Suwaileh (bottom) & Miller Matlock (top)
 Instructors: Emily Baker, Marlon Blackwell, David Buege & Chuck Rotolo

Dar al-Islam Mosque: A new mosque in historic downtown Savannah, Georgia, employing clay-fired brick as a primary building material. Matlock was the recipient of the 2018 ACME Brick Award.

05 IDES 3805
Fall 2017: Design 5
 Students: Hunter McDaniel (bottom) & Logan Bakke (top)
 Instructors: Jennifer Webb & Torrey Tracy

Shoe Company Headquarters: Brand, Style, Space. McDaniel's project was runner-up (second) for the national Gensler Brinkman 2018 Scholarship.

06 ARCH 4016
Fall 2017: Comprehensive Design Studio
 Students: Caleb Bertels (left) & David Sweere (right)
 Instructors: Tahar Messadi, Alison Turner, Jeffrey Quantz & Jonathan Boelkins

Aust-innovation Environmental Resource and Learning Center, in Austin, Texas. David Sweere & Caleb Bertels both won first place in the Dean's Prize Design Competition.

07 LARC 5396
Fall 2017: Design 9
 Student: Anna Gwaltney
 Instructor: Kimball Erdman

Cultural Landscape Interpretation through Ecological Land Art: Using native plants to creatively interpret the historic landscape and improve on-site natural communities at Pea Ridge National Military Park, in Pea Ridge, Arkansas.

08 LARC 5396
Fall 2017: Design 9
 Students: Alexander Holyfield & Addison Warren
 Instructor: Kimball Erdman

Cultural Landscape Manifested through Rehabilitation and Interpretation: Examining two master plan approaches for Pea Ridge National Military Park - one that maintains the historic Mission 66 character while improving access and interpretation of under-utilized resources, and a second that explores a comprehensive redesign to improve visitor experience while minimizing automobiles in the park.

PIN UP—

HOUSING FOR THE 'MISSING MIDDLE'

The city of Bentonville faces a problem: Housing does not reflect the current workforce.

Text **Bettina Lehovc**

The same amenities that have made the city a popular work and cultural destination have raised property values to the point where a single-family home is unattainable for most people.

There is a shortage of market-rate housing for young professionals and other mid-income workers – the very people the city needs to staff its growing corporate and arts scene needs.

A spring 2018 studio tackled this problem, designing mid-income, multi-family housing on one of four possible sites in Bentonville. Students worked to maximize density and keep housing affordable while integrating their developments with the surrounding neighborhoods.

“A good housing project is one that reaches out to the community and understands the place in which it’s being built,” said Anne Fougeron, principal of Fougeron Architecture in San Francisco. “So that it’s not just an island unto itself, but thinks about the influence it could have and how it could integrate itself into the existing fabric.”

Fougeron and Kent Macdonald, of California Polytechnic State University in San Luis Obispo, both served as the Housing Northwest Arkansas Visiting Professors. They co-taught the studio with Carl Matthews, head of the Department of Interior Design, and Alison Turner, clinical assistant professor in architecture.

The Remaking Housing, Remaking the City studio was a key part of Housing Northwest Arkansas, a program launched by the Fay Jones School in December 2017. The initiative included the advanced spring studio, a regional symposium on housing and an invited professional design competition, all held in spring 2018 (see p. 6). Housing Northwest Arkansas was supported by a \$250,000 grant from the Walton Family Foundation.

The studio also served as a pilot for the Fay Jones School Service Learning Initiative, part of a campuswide effort to enhance academics with civic engagement and community service. Although many studios feature such experiential, hands-on education, this was the first course designated as such.

Students worked in interdisciplinary teams, with fourth- and fifth-year architecture students teamed with fourth-year interior design students. This paralleled the team approach found in the workplace, Matthews said.

The entire studio foregrounded a practical approach to housing design, rather than the speculative approach found in many Fay Jones School studios.

“The students were very cognizant of making something that could actually be built,” Turner said. “They focused on livable versus pie in the sky ideas.”

Student teams began their work by researching the history and culture of the city, with special attention paid to the

changing demographics, Matthews said.

“They had to set up a visual comparison between what Bentonville is now and what it may become in the future, and try to find this mid-ground of what their building would contribute to this density.”

Fougeron asked students to begin their design with a variety of individual units and then aggregate those units on 2- to 3-acre sites. The sequencing gave interior design students plenty of opportunity to be involved from the start, Matthews said.

“I was happy that they took market-rate housing and tried to find moments where they could make design moves to elevate the normative,” he said. “The internal stair, the kitchen, the bathroom – or how to deal with storage and circulation. Those are the things that as an interior designer you have some control over.”

Students presented their preliminary designs during a field trip to San Francisco five weeks into the semester. A number of influential architects attended the review, giving their feedback on how to improve the projects.

Students also visited some of San Francisco’s architectural highlights, with a focus on new housing developments and neighborhood revitalization.

“We have some of the same issues at a different scale,” Fougeron said. “How do we keep things affordable for people, and how do we create better, more affordable housing for everyone? It was interesting for students to see those problems in other places than their own, and how they’re being addressed.”

The final design projects reflected the complexity of the factors at play, as well as the variety of the target market, Matthews said.

“One successful project hit all three of the markets: an urban edge with apartments above retail or commercial spaces, another edge facing the Thaden School with townhouses and live-work units, and a third edge with duplexes and family-style housing facing the existing family neighborhood,” he said.

Another project, located near Crystal Bridges Museum of American Art, targeted the young, creative market through innovative landscape design. Inspired by the Brazilian landscape architect Roberto Burle Marx, the design featured bright colors, geometric patterns and a sense of playfulness.

The Razorback Regional Greenway, which connects 36 miles of Northwest Arkansas with shared-use trails, was a key component for several other designs. One project featured a bicycle shop on the trail, and another a coffee shop at the top of a sloping green space, inviting the public into the common domain.

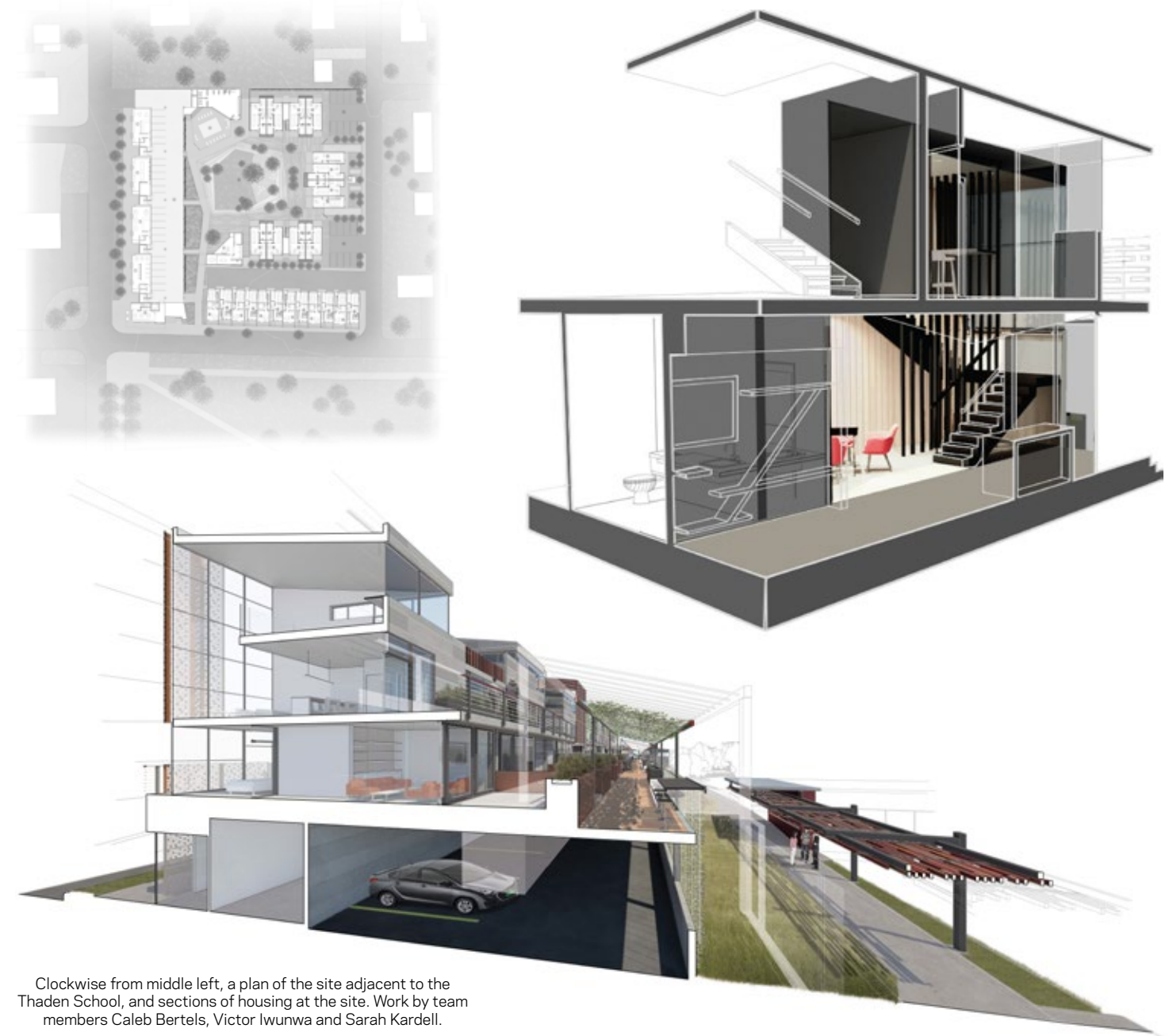
“They made a public space in the center of the project – a slice through the site, a public way that has hardscaped steps and landscaping and places that people could sit and enjoy the space, looking down at the greenway and people watching,” Turner said. “That was one of the more successful moments.”



The main entrance of housing at the site adjacent to the Thaden School, with work by team members Caleb Bertels, Victor Iwunwa and Sarah Kardell.



An exterior perspective and an artist loft for the Razorback Greenway site, from team members Isaac Stanton and Hunter McCalla.



Clockwise from middle left, a plan of the site adjacent to the Thaden School, and sections of housing at the site. Work by team members Caleb Bertels, Victor Iwunwa and Sarah Kardell.

PIN UP—

EXPLORING AN URBAN ROOM WITH CHARACTER

Students were challenged to examine their choices as carefully as they crafted their designs.

Text **Bettina Lehovec**

“Why do you like that?” architect John Ronan asked a student about the wall she’d designed, using both rough and smooth-faced stone.

“What can you learn from that that will inform your work going forward? Find out what you like and why you like it – so that everything is as thoughtful as that wall.”

Ronan, the 2018 John G. Williams Distinguished Visiting Professor in Architecture, teamed with Frank Jacobus, associate professor of architecture in the Fay Jones School, to lead the studio. Their goal was to explore the interrelationship between a building and the city surrounding it and the transitional spaces between interior and exterior realms.

“The studio was set up to foreground the issue of the urban public realm and how that might be extended from the street into a building,” Ronan said. “The vehicle we used to explore that was a writers museum in Chicago.”

The project was loosely based on the American Writers Museum, which opened in the Printers Row neighborhood of Chicago in May 2017. The museum features interactive exhibits and programming to celebrate the work of American authors from Louisa May Alcott to John Greenleaf Whittier. It was inspired by the Dublin Writers Museum in Ireland.

Students were charged with designing their own writers museum in Chicago, with program elements that included exhibition space, gallery, library, performance or event space, cafe, education space, and office and support spaces.

Eleven architecture and four interior design students took part in the spring 2018 studio. The semester began with an exploration of atmosphere in literature and design. Students were asked to choose a text that described a space and create a drawing and a model that conveyed the emotional or atmospheric qualities evoked.

“The purpose of the exercise was to understand how people describe spaces in writing and to imagine how we might represent a space, and its atmosphere, in ways that are beyond the dry descriptions often used by architects,” Ronan said. “Design is not just about the size and the function of the space, but the character of it. How does it feel when you walk in?”

Students visited the American Writers Museum during a field trip to Chicago, drawing inspiration for their own designs. They also toured the Poetry Foundation headquarters, a project

of John Ronan Architects and the recipient of the 2012 AIA Honor Award for Architecture, along with other architecture and design sites.

For their own projects, students worked with one of two sites chosen near the existing museum – a site that would prompt a more horizontal approach and another that would prompt a vertical one.

“Special attention was given to the layers or gradations of public-private, inside-outside use and space,” Jacobus said. “We worked with the students to think about spaces that are not overtly exterior or overtly interior.”

Students began their projects with a conceptual overview and then zoomed in to explore one or two spaces within the building in detail. They then zoomed back out, incorporating their newfound understanding in the project as a whole.

“This approach helped students understand the connections between materials and the larger project,” Jacobus said. “They’ve thought through the details. They understand why they’ve approached the design in this way. And now, as they zoom out, they can take that confidence into the larger project.”

The final projects reflected the alignment between architectural vision and execution that the professors hoped to see.

One student created an interior environment that felt like a microcosm of the urban realm, Jacobus said. An interior court allowed open views through multiple levels and spaces, revealing the pulsating action of inhabitants.

Another project invited visitors to penetrate the seemingly solid walls through fissures, entering spaces that were simultaneously inside and outside the building. Those fissures acted as way finders, moving people up and through the building – something like a modern cave.

“We wanted students to find a comprehensive vision, a single idea that drives all the design decisions that have to be made throughout a project,” Jacobus said.

“As a designer, you’re always having to confront the ‘next thing’ coming up: How do I resolve the window or how do I resolve this next thing?,” he said. “If you don’t have an overarching idea, then every time you confront a new situation you’re basically starting from scratch.”



Above and opposite page at bottom, renderings by Maranda Gerga. Opposite page at top, renderings by Callie Fleetwood.



DEVELOPING ADAPTIVE SYSTEMS

Designing for urban landscapes requires more than envisioning a static end.

Text **Bettina Lehovc**

Public lands in particular are subject to unanticipated changes in management, environmental conditions and community engagement. Landscape architects must design for varied levels of maintenance across time to ensure systems that will adapt and continue to thrive.

Nine third- and fourth-year students in a spring 2018 landscape architecture studio tackled the complexities of urban design along the historic Los Angeles River, a public space in the midst of massive revitalization projects.

Students explored issues of advocacy, community engagement and adaptive design under the direction of Tori Kjer, the Garvan Visiting Professor in Landscape Architecture and also program director for the Trust for Public Land in Los Angeles, and Noah Billig, assistant professor of landscape architecture in the Fay Jones School.

The Trust for Public Lands is a national nonprofit working to ensure that urban Americans have access to open space through designing and building parks, protecting land, helping develop funding streams and engaging in policy work and advocacy.

The Los Angeles River was once the lifeblood of the city, aiding settlement, transportation and industry. Channelized and encased in concrete in the early 1900s, the river has been neglected over time. A number of stakeholders are coming together to revitalize the river corridor, working toward environmental restoration, recreational use and economic development for the surrounding neighborhoods.

Students were charged with creating a master plan for some portion of the river that considered three scenarios – no maintenance, grass-roots/community maintenance and full management and maintenance. Students also were asked to consider the impact of these variables across time – predicting probable outcomes for the three scenarios in five, 15 and 30 years.

“We wanted to get away from one-space design and think about the bigger systems – the community, the natural systems and the impact of public use,” Kjer said. “In really dense environments like Los Angeles, there are a lot of forces at play that will influence how your design looks over time.”

The studio built on Joan Hirschman Woodward’s seminal work in designing adaptive ecological systems, Billig said. Woodward, who was Kjer’s professor at California State Polytechnic University in Pomona, attended the final presentations as a reviewer.

“Joan was talking about resiliency before resiliency became a common term in design and planning circles,” Billig said. “How do you adapt to change over time?” Students used some

of Woodward’s strategies for restoration ecology in their own designs, such as “stitching” the landscape with seeds to ensure ongoing plant propagation.

“In restoration work, we assume that there will be maintenance, or that the system won’t need maintenance,” Billig said. “Too often, neither of those is true, and the result after 10 or 20 or 30 or 40 years is these hybrid landscapes that have adapted, and might have a lot of resiliency, but are not the pure restorations people have envisioned.”

Students worked in groups of three to develop frameworks or toolkits to consider the impact of various strategies on the multiple scenarios. One group focused on slowing the flow of water through the river channel in a specific neighborhood, while also weaving in aspects of place making and access.

Another group used the logic of nodes and access points – drawn from a metaphor for Latino urbanism – to promote community engagement, and designed a series of installations or interventions for urban greening.

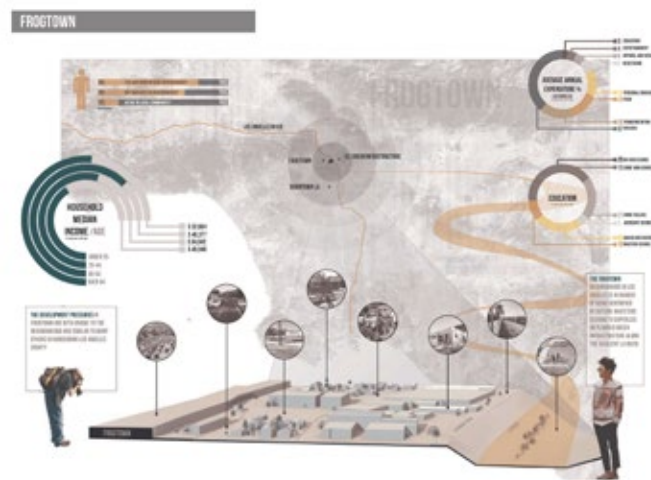
A third group focused on economic development and housing, striving to combat gentrification in one neighborhood along the river corridor.

“The project was a planning exercise as much as design,” Billig said. “Regardless of what system or systems students chose to prioritize, they needed to think about scenario planning and adaptation over time.”

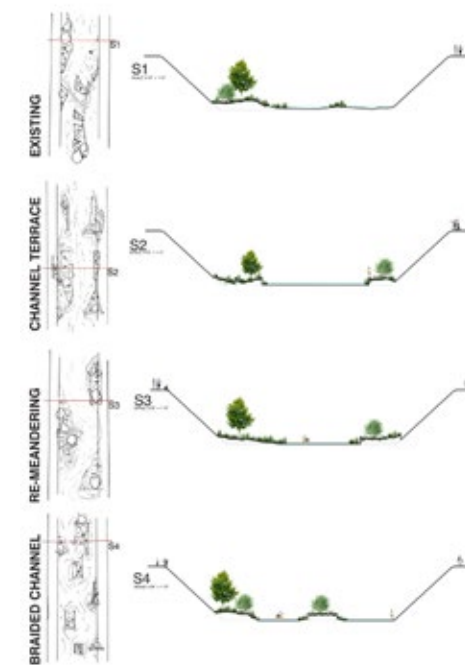
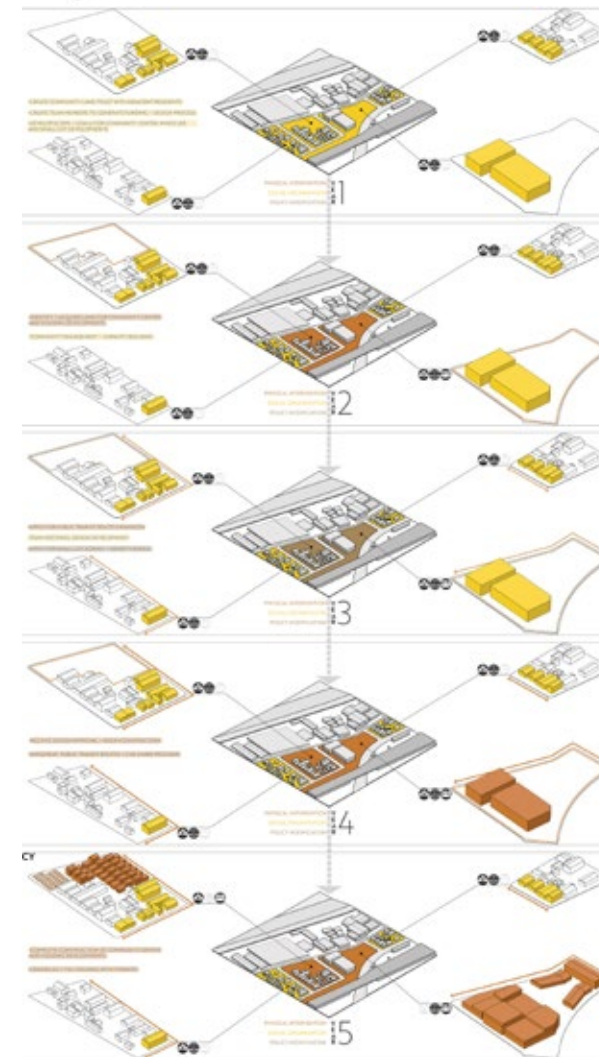
The studio’s emphasis on advocacy in design amplified a focus for the school’s landscape architecture department. On their visit to Los Angeles, students met with a variety of people working in the intersection of public space and advocacy – artists, community organizers and leaders in the nonprofit sector, such as Kjer.

“We opened up the studio so that these other systems – the community, the ecology of the LA River – also fit into the project,” Kjer said. “From an advocacy perspective, it’s really important that students are thinking about what community engagement looks like and how that is critical for designing public places and spaces. Every group included some element of the people piece, which sometimes can be left out.”

Students also learned how to design for a non-local project, a reality they will face in their working lives, Billig said. “How do you design for communities and neighborhoods when you don’t live there? How do you do that in an authentic way?”



Jacob Costello offers opportunities for adaptive, place-based interventions in the Frogtown neighborhood.



Clockwise from top: Design strategies for a resilient, place-based economy along the Los Angeles River. Rendering by Jacob Costello. Payton Cook proposed incremental and adaptive interventions in the Los Angeles River to increase habitat and water quality while taking advantage of sedimentation processes over time. Ben Magee shows phased strategies for the context-sensitive infill housing in the Frogtown neighborhood.

MASS TIMBER STUDENT HOUSING

The studio asked students to think beyond design to the question of supply chain.

Text **Bettina Lehovec**

Students in a spring 2018 studio explored the innovative use of regional materials and new timber technologies for the design of campus student housing.

“We looked at engineered wood, and we looked specifically at southern yellow pine, because that is the wood that is really prevalent in Arkansas,” said Thomas Robinson, the USDA Forest Service Wood Innovation Grant Visiting Professor.

The pine forests of south Arkansas produce mainly dimension lumber used in light-frame construction, he said. If some of that wood were used to produce mass timber material such as cross-laminated timber (or CLT), it would impact the economy of the state in positive ways.

CLT and other mass timber technologies allow designers to capitalize on wood’s innate structural advantages, reinforcing its strength and improving its economy through engineering. Mass timber functions as the primary load-bearing material in a building, replacing or augmenting steel or concrete.

“You have all this potential, if you can actually harness it,” said Robinson, who is principal at Lever Architecture in Portland, Oregon. The firm is pioneering the use of CLT in the United States, with innovative buildings along the West Coast.

Robinson co-taught the studio with Jonathan Boelkins, clinical assistant professor in the Fay Jones School.

The University of Arkansas is a leader in the emerging field of mass timber design and construction, with one project completed on campus in 2018 and another under construction. The off-campus, High-Density Annex for University Libraries was the first building constructed with CLT in Arkansas. The Stadium Drive Residence Halls will be the first university student housing facility in the nation built using CLT.

Yet the material must be imported from other parts of the world, as there is no production facility for CLT in the state. Arkansas does have a glue-laminated timber (or glulam) production plant, which manufactures an engineered wood material similar to CLT but smaller in scale.

The studio challenged students to use glulam in more visible ways, as well as explore new possibilities for CLT and other mass timber technologies. The long-term goal is to encourage the growth of the mass timber industry in the wood-rich state. “If you show people what’s possible, that usually leads to more investment in the supply chain,” Robinson said.

Robinson and Boelkins asked students to start the semester with a personal study. They were to pick a space important to them in terms of inspiration for architecture and design, and re-create the feel in a sketch and simple model built from reconstituted pine two-by-fours.

Whether they chose an image of white sands or a thatched roof in Mexico, the challenge for students became how to translate the aesthetic experience into their final designs for the student-housing complex.

“We wanted to connect students to their own motivations relative to being in architecture and design,” Robinson said. “You can use that motivation as a lever to create buildings that have meaning to you personally, and that you might be able to communicate to others.”

Sixteen fourth- and fifth-year architecture students took part in the studio, which included field trips to the Arkansas forest and to Portland.

A background analysis of the forest economy in Arkansas led to a day trip to the Ozark National Forest near Fort Smith. Students visited the West Fraser processing plant in Mansfield, following the transformation of raw wood into finished lumber. They also studied transportation, logistics and sustainability, with an eye toward the potential for new products.

The students also traveled to Oregon for five days, where they visited Robinson’s Portland office and took a road trip to sites further afield. A highlight was the Mount Angel Abbey Library in Saint Benedict, designed in the 1960s by the Finnish architect Alvar Aalto.

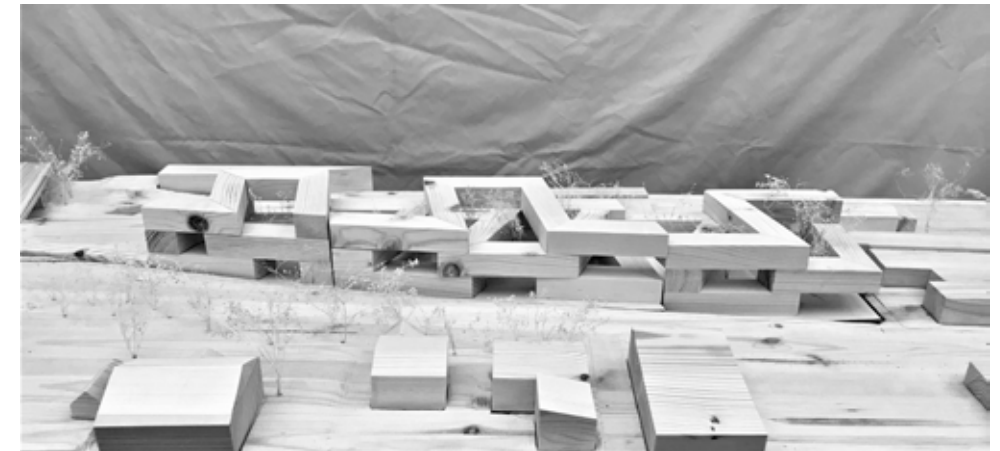
For the final project, students worked individually to design a student-housing complex on a small wedge of land at the corner of Lafayette and Gregg streets in Fayetteville. Project requirements stipulated six units, each consisting of a three-story 12-plex organized around a single staircase. The units were aggregated separately or divided by firewalls, and a community space served the whole.

Professors purposely kept the parameters simple. “We wanted to illustrate what can be made right now with engineered timber products in Arkansas, with a focus on materials and the existing supply chain,” Boelkins said.

Students’ projects reflected the aesthetic work they’d engaged in at the start of the semester. One student captured the feel of a Japanese temple garden with the sculptural quality of the buildings and their overall composition on the site.

Another student, inspired by the dappled light coming through a grove of trees, stacked mass timber bars at various angles, creating intensely varied outdoor spaces with constantly changing light conditions. A third student brought the natural part of the site to the street edge, softening the design and complementing the beauty of the buildings themselves.

“We asked students to distill it down: What’s important about housing? How can their designs maintain a level of interest and inspiration within these prosaic parameters?” Robinson said.



Opposite page and at top, by drawing the landscape in between each building, the more natural part of the site was brought out to the street edge, softening the design and complementing the beauty of the buildings themselves in this work by Brian Hernandez Dimas. Middle, the stacked bars inspired by the dappled light in a grove of trees created intensely varied outdoor spaces with ever-changing light conditions in this work by Anna Morris. Above and at left, the sculptural quality of each building and their overall composition on the site had the effect of being a sculpture garden evocative of the Japanese temple gardens that were the original source of inspiration in this work by Haruya Yamamoto.

Shaping Spaces and Communities Through Design

Fay Jones School alumnae discuss their careers in interior design and landscape architecture

Text **Michelle Parks**
Photo **Courtesy of River+Lime**

A condo in the PlumpJack Squaw Valley Inn, in Lake Tahoe.

FEATURE STORY—



Above, a bathroom in the PlumpJack Squaw Valley Inn, in Lake Tahoe. Below, a living room at Transfer Telluride. (Photos courtesy of River+Lime)

Margaret Selzer remembers looking through the house plans in magazines her dad kept around their house in Cortez, a small town in southwest Colorado. He was just a dreamer, but seeing those home designs sparked her interest in the industry and the profession. Combined with her passion for art, “I felt like interior design was a great blend of two interests that I had from a young age.”

She also recalls career day in fourth grade, when she picked two speakers to listen to – an architect and a professional clown. She remains grateful that she chose the design route.

Her dad was transferred to Arkansas for work when she was in high school, and she looked at the University of Arkansas while visiting him. The Ozarks weren’t quite the Rocky Mountains, but she loved the area’s beauty and enrolled in the university’s interior design program.

The summer of her junior year, she studied abroad with “Semester at Sea” and traveled to Greece, Spain, Ireland, Norway, Russia, Poland, Belgium and Croatia.

That trip provided an opportunity “to go to different countries and have my eyes opened to what else is out there,” she said. “I love to travel, and I love how travel influences and inspires us in design.”

During college, she did an internship at a small interior design firm in Boston, Massachusetts. So, when she graduated in 2004, she aimed to work for a larger multidisciplinary firm, and she found that with OZ Architecture. The Colorado-based firm worked with a wide variety of project types and had a strong focus on interiors.

Selzer stayed there for eight years – fortunately, even surviving some layoffs during the economic downturn of the late 2000s. Once the economy started to recover, she considered her future options. And she took the bold step to go out on her own.

She founded the firm River+Lime in Denver more than six years ago. Her small team includes Josie Chavez, a Fay Jones



School alumna who interned there during college and then went to work full time after graduating in 2017. Because the firm is small, they work collaboratively on projects together, and Chavez is “getting to dig in a little deeper at an earlier point in her career than what I was exposed to,” Selzer said.

When Selzer was studying to be an interior designer in college, she didn’t consider how the profession might also allow her to become a business owner and entrepreneur. Now, she’s found great satisfaction in that aspect.

“That’s what I love about design, that you really get to know people on a different, more personal level,” she said. “I think as that translates to being a business owner, I’m doing business development and going out and meeting people and understanding our market.”

At River+Lime, the team focuses on hospitality projects with some residential work, mostly in mountain resort locations. These include a multi-residential project in Telluride, Colorado, a luxury

dude ranch in Big Sky, Montana, and a boutique hotel in Lake Tahoe – as well as a single-family residence in Denver.

Because Selzer grew up skiing in Telluride, the Transfer Telluride project was especially fun and felt familiar to her. This entailed the new construction of 12 mountain residences in the heart of downtown Telluride.

The Lake Tahoe project includes a boutique hotel and residential component because it combines the firm’s areas of practice into one project. Called the PlumpJack Squaw Valley Inn, this is a \$100 million new construction hotel-condo project.

Another project, Ulery’s Lake Lodge, is the new construction of a ski-in, ski-out mountain lodge with for sale residential flats above, located in Moonlight Basin, Montana.

Selzer particularly enjoyed working with the clients for a recent renovation of a single-family home in Beaver Creek, Colorado. The couple are from the Czech Republic, and they have a young child. They possess a European contemporary aesthetic that’s different from many resident designs in the region. This was a full interior renovation of a ski-in, ski-out residential condominium called Greystone.

“We were so excited with how that turned out because it was a little bit different than how we would typically approach most projects,” she said. The project was recently published in Mountain Living magazine.

While most of their resort projects are in the mountains of the west, she’d like to venture into additional resort markets as well across the country and internationally. As her firm moves forward and grows, she still plans to keep her team fairly small.

It took Selzer a few years to realize that, because she’s the boss, “there are no rules, and there’s no script. What’s been great is being able to create a company with the culture that I want, that reflects my personal values,” she said.

One of those values is the importance of traveling and experiencing other cultures. Earlier this year, Selzer spent two weeks in India, visiting Jaipur Rugs and seeing how the workers make hand-knotted rugs. The company has provided an opportunity for women in rural villages to create businesses for themselves.

“For me, I love to find and partner with companies that provide opportunities for underserved areas,” she said. “I feel like they’re doing great things for their communities, and I like to support them.”

With her own company, she can be hands on and selective in those sorts of ways. And she can educate and encourage her clients about such options for materials for their projects.

Last year, River+Lime partnered with an organization in Denver called Joshua Station, which provides transitional housing for the homeless community. The firm redesigned one of the rooms for a family. This service to the community is important to Selzer.

“We know that homes are for everyone. So, we love finding organizations where we can help create a home for people who might be struggling to have one,” she said.

Selzer enjoys partnering with clients on their projects, as she gets to know them and understand their needs. Then she blends the technical and creative sides of her work to find the solutions that will make their spaces feel better and improve their daily lives.

“I love having this blank canvas at the very beginning, and the potential of how you can take it,” she said. “It’s just our nature to go into a space and see beyond what it currently is to what it can be. But you learn with clients that not everyone is able to have



Top and second from top, a dining room and living room at Transfer Telluride (photos courtesy of River+Lime). Second from bottom and bottom, Greystone, a single-family home in Beaver Creek, Colorado (photos by Kimberly Gavin).



Above, Tucker's Point resort in Bermuda (photo by Tom Fox).

that vision up front. It's always fun working through the process with each client."

Many people are surprised to learn that interior designers are involved with projects from the beginning, working with architects on space planning and coordinating with other project consultants, such as structural engineers. They don't just swoop in at the end to handle details like paint colors, furniture and lighting. They are on the project team for the entire design process.

"We interface with all disciplines – and it's important to, because we see things differently," she said. "So, I think when we're working with the architects and with the engineers upfront, it's just such a better, more cohesive project in the end."



During her junior year of high school, Leah Hales (née Glover) had to decide a college major. Her parents insisted that she determine her degree focus prior to graduation. She marked her interests in a U of A catalog of degree majors and tried to determine what she could make a career of. She enjoyed being outside and designing gardens and outdoor spaces, so she chose landscape architecture. She was also inspired by her grandfather and great-grandmother, who had a love of flowers and gardens.

Once she was in design school, she learned the practical realities of construction and how that influences good design.

"I think that Arkansas gave me a good foundation of the skills that it takes to be a good landscape architect and project manager, but also to really understand how to build something. To me, that's one of the most critical things that we can do," she said.

When Hales graduated from the U of A in 1994, she wanted to work in the private sector for a firm that focused on landscape architecture as its priority. Memphis would have been the closest city for that, but she and her husband, Chris, chose to move to Dallas. He was a Walmart assistant store manager then, and that was a good place professionally for them both to relocate.

Hales started at Talley Associates, an award-winning firm owned by alumnus Coy Talley. She was there for more than two years before joining SWA Group, an international firm headquartered in Sausalito, California, with more offices in California, as well as Texas, New York and Shanghai.

Now in the Dallas office for 20 years, Hales works alongside Chuck McDaniel, who founded the Dallas studio 35 years ago. A partner in the firm, Hales manages a team of about 14 designers. Mentoring young designers is one of the most rewarding parts of her work. She hopes to see their office continue to grow and have an even bigger outreach.

Even 25 years into her career, Hales is still surprised by the vastness of the profession. Landscape architects do everything from environmental design and rehabilitation to large-scale master planning to detailed site design – which is her focus. She considers her ability to see details from concept through implementation as one of her gifts – a gift that isn't possible without a fundamental understanding of constructability.

Many people don't understand that landscape architects design everything outside the building. Designers help determine where the buildings sit on the site and how they are oriented to take advantage of sunlight, views, wind protection and other elements. They also determine how people move through the space and experience the site. "Landscape architects act as the 'ambassador for the site,'" Hales said.

For Hales, she begins a project by first developing an

understanding of the site – analyzing the existing topography, understanding the grading and watersheds, and assessing the existing habitats on the site. Once that's complete, then the planning starts for the buildings, parking and trails – "but you're basing it all on the site itself."

"So, you're really taking the context of the site and being sensitive to it, and then trying to get all the programmatic elements that are required by the client," she said. "We spend a lot of time just placing the buildings, moving and rotating them to make sure they are working with the site and not destroying it, but also capturing the best views, and making sure rainwater is able to move around the buildings without making major impacts on the natural environment."

Hales enjoys the design process, and creating great spaces for people is the driving factor.

"I love problem solving, and I love to challenge myself to make the most out of my client's space and budget," she said.

The majority of her work at SWA is hospitality design, which often means large-scale resort projects. Because of this, she's been able to travel around the world. Her first trip out of the country was to Cabo San Lucas, Mexico, for a project. Her projects since have taken her all over the globe, and she even spent a year working at the SWA studio in Shanghai.

One of Hales' most renowned projects is the Tucker's Point Club in Bermuda. The resort reused the existing shell of a 1920s hotel. Hales worked with the site to situate new buildings on the steep terrain. Her scope included the design for two resort pools and decks, the spa gardens, multiple lawns, and the overall landscape and hardscape design for the entire property. Careful attention was paid to grading because of the karst formations on the property.

On most projects, landscape architects would specify plants from a variety of sources. However, plants can't be imported to Bermuda, so the designers went to people's yards and offered to buy their best trees. They even started an on-site nursery for all the shrubs and groundcover. Because there's no fresh water on site, rainwater from rooftops is captured in cisterns for drinking water and other uses.

"Everything you used, you either had to grow it or find it on the island," she said. "You're working with a lot of environmental factors that you don't necessarily work with on a daily basis. Working in those kinds of constraints was challenging yet fulfilling, because it turned out to be a really beautiful project."

Another favorite project was the Mukul resort in the rain forests of Nicaragua. Her work often provides a chance to collaborate with other world-class designers. The Mukul resort was done in collaboration with the Dallas-based architecture firms HKS and FAB Studios and the Dallas-based interior design practice Paul Duesing Partners. The 37-room resort opened in 2013 and is spread across 1,670 acres of white sand and coastal forests.

To design this project, Hales traveled there and determined where the buildings should go to provide nice views of the ocean while being sensitive to the site. In this sensitive ecosystem, plants were grown at on-site nurseries and rainwater was collected.

Sometimes, the travel yields insight that goes beyond design needs. "I think with traveling, you really get a sense of other cultures and an honest look at poverty," she said. "It's such a wonderful learning opportunity. It really opens your eyes up to the world around you."

Luxury resorts often have a unique relationship with the



Top and second from top, Tucker's Point resort in Bermuda (photos by Tom Fox). Second from bottom, A Tasteful Place at the Dallas Arboretum (photo by David Lloyd), and bottom, A Tasteful Place at the Dallas Arboretum (photo by Jonnu Singleton).



Above, the Mukul resort in Nicaragua (photo by David Lloyd). Below, the Katy Trail in Dallas (photo by Tom Fox).

surrounding community, she said, and it can be challenging to find the right balance.

Hales seeks projects that also have an explicit public benefit. “I’m a big proponent for equality in design. I feel very strongly about creating spaces for all people that are equal in quality and the design effort.”

One such project in Fort Worth was a homeless resource center, True Worth Place, that her team designed pro bono.

“We gave it the same design aesthetic that we would for any of our projects,” she said. “Sometimes when you create places for people that are really nice aesthetically, it brings up their motivation and the way they feel on a daily basis. It’s an important part of what we do, giving back to other people.”

Hales has continuously worked to evolve and improve her local community. One example is A Tasteful Place, an award-winning addition to the acclaimed Dallas Arboretum. The 3.5-acre, potager garden, pavilion and kitchen was inspired by the movement toward consuming fresh food that is grown sustainably and locally. It offers daily tastings made with seasonal produce, cooking demonstrations and other activities.

“It’s an educational opportunity to teach people in the region how to grow herbs and vegetables in their own backyard garden,” Hales said.

The project’s accolades so far include a Public Places Award from the Urban Land Institute and a Topping Out Award from the American Institute of Architects.

One of SWA’s signature contributions to Dallas brought more than three miles of trail improvements on the Katy Trail. The Dallas team works with diverse stakeholders to develop and engage the community. Through a public-private partnership, private entities fund the design and implementation of the trails, which are part of the city’s public parks and trails system.



“You’re getting to do bigger and better public work for everyone, and it’s at a higher level of design than you might have gotten if it had just been funded by the city,” Hales said of the advantages of public-private partnerships.

The Katy Trail is a Rails-to-Trails Conservancy project, which converts former railroad tracks into multi-use paths. The trail is located on the route once taken by the Union Pacific Railroad’s Missouri-Kansas-Texas Railroad – a route commonly called the K-T, or Katy. The Katy Trail now connects 125 acres of urban parkland in Dallas.

The trail improvements have spurred more than \$1 billion of development along the trail. “So you’ve taken something that was derelict, and you’ve created this new linear park with all of these connections into neighborhoods,” Hales said. “All of a sudden, everybody wants to be there.”

Revitalizing a piece of Little Rock architectural history

Text **Michelle Parks**

In the mid-1970s, Barbara Yates (B.S.B.A. ’70) worked as a young professional in the former First Pyramid Building in downtown Little Rock. Its character and history fascinated her.

Built in 1907 for the Southern Trust Company, it’s the oldest high-rise building and was the first steel beam construction in the state. Its architect, George R. Mann, also designed the Arkansas State Capitol building and many government buildings, hotels and commercial buildings in the state in the early 1900s.

Back then, Yates was an accountant with E.L. Gaunt & Co. on the ninth floor of the 11-story building, located at 221 W. Second St. It was a premier office space that, over the years, has housed many law firms and accounting firms.

Several years ago, she and her husband and business partner, James Freeman, were looking for a downtown property to own – one that would have condominiums. They purchased the building in 2005, by then called Pyramid Place. It has been continually operational since it opened.

They removed the asbestos and then slowly remodeled it over the next few years. As downtown developed, they chose to do a mixed-use development, with residential, retail and office spaces. They also made it a historic preservation project and did a “green” restoration that complied with LEED standards, though it’s not certified.

The building already qualified for the National Register of Historic Places, so they went through that official process in 2013. In a previous ownership, a historic preservation easement was granted on two facades of the building, meaning those couldn’t be altered without permission. Yates applied for a federal tax credit through the National Park Service (NPS) and complied with their standards.

“Properly restoring a building such as that costs a great deal more than it would to build the building from the ground up,” she said.

The paperwork for the tax credit is complex, and Yates is proud that their final report was approved the first time. She credits her background in forensic accounting work and documentation.

In Mann’s writings, Yates learned that the architect designed the building in a horseshoe shape around a central lightwell, to allow sunlight in even the interior offices and for cross ventilation in a time before air conditioning.

The building has 543 still operable windows, though the original wooden frames were replaced years ago with aluminum ones. In this latest renovation, they used the most energy efficient glass that the NPS allows in a historic building and modernized the elevator mechanical systems.

They updated the antiquated heat and air system, which ran on water, with a modern variable refrigerant flow (VRF) system. The computer-operated system allows each individual office space to have independent climate control. The heat cast off from cooling one person’s space is used to heat another person’s space.

“We have incredible energy efficiency as a result of that. That’s one of the things I’m most proud of,” Yates said.

They preserved the well-worn slate stairs and the terrazzo floors, which retain “all those footprints of time,” she said. They also uncovered original mosaic tile floors in upper levels that had housed executive offices, scraping away layers of carpet and tile.

For this historic preservation project, Yates worked with Scott Pruitt (B.Arch.’95), when his architecture firm office was in the building. He did some of the smaller projects early on, and they again turned to him for the major renovation and remodel.

The biggest, most dramatic change was the residential portion – turning the top four floors into 21 residential units branded as Residences 221.

“Scott was very creative in his ability to lay out the residential spaces in such a way that maximized the footprint,” she said. Much of that was factoring in the existing architectural features and structural elements – “and working around those to make everything flow.”

Every residential unit has a unique design and layout. Due to a concern for fireproofing the original skyscraper, about a foot of steel and concrete was placed between each floor, which now provides a good sound barrier. All of those new residential units were refitted with appropriate plumbing and electricity systems.

“We effectively built 21 houses inside an existing structure. And it takes a lot of talent to design on the fly when they run into something they didn’t know was going to be there. Scott was a good problem solver,” she said.

Creighton Ralls, who received his Executive M.B.A. from the U of A in 2009, served as project manager during the renovation.

In addition to the residential units on the eighth through 11th floors, the first floor now features an office supply store and 2Twenty1, a coffee, wine and beer bar. The second floor houses art galleries and working artists’ studios. Half of the third floor also has artist studios, with the rest of the floors through the seventh providing office space to mostly small tenants – law firms, tech companies and others.

Building residents have access to a rooftop deck, with a hot tub, outdoor kitchen, grill and southern and eastern views. Recovered space in the basement made room for tenant storage, a gym, a wine cellar and tasting room, and a bicycle storage room.

This building was important to Yates, so she made sure it survived. She hopes this encourages others to take similar actions when they can.

“It mattered to me as something that I could do and leave as my stamp on something for posterity,” she said. “I think that history needs to be preserved, but I don’t think that all old buildings need to be preserved. Not every building can be or should be saved. But I think anything like that, that is the oldest something in Arkansas, should be preserved.”

And, a building like this isn’t suited for everyone. “You either want to be in a historic building – with its warts and wrinkles and all the aging things that it has – or you don’t,” she said.



Pyramid Place in Little Rock. Photo by Barbara Yates



Innovation, Industry Future Take Shape With Anthony Timberlands Center

Text Jennifer Holland
Photo Mary Purvis

A 2018 gift to the Fay Jones School for the Anthony Timberlands Center is a tribute to the timberland and people of south Arkansas who nurture and protect those forests.

Anthony Timberlands has a rich tradition and heritage, with south Arkansas roots that reach back 112 years in lumber manufacturing. A recent gift to the Fay Jones School of Architecture and Design is an investment in innovation within the timber industry in Arkansas and the region, and aims to ensure its future success.

The original Anthony Mills were primitive mobile entities located near pockets of easily accessible timber. When the nearby timber was depleted, the mill moved. The first mill was operated by Garland Anthony in 1907 located on a railroad near Bearden, Arkansas. This mill moved to several locations over the next 10 to 12 years.

The four Anthony brothers soon formed Anthony Brothers Lumber Company in the 1920s in the family's home community of Hopeville, in Calhoun County, Arkansas. Brothers Will, Oliver, Garland and Frank all had ownership before Frank and Will branched out to other locations with mills of their own. Will went to the Murfreesboro area, Frank went to Union County, and Garland spent a lifetime establishing partnerships in many mills located in the Arkansas-Louisiana-Texas region, with Bearden as their base.

During the decades that followed, Garland and Oliver were succeeded by Garland's son, Ted, who passed away unexpectedly in 1961, and subsequently by Ted's son, John Ed, and John Ed's son, Steven.

In 1974, Anthony Timberlands was formed by John Ed as a management company for all the mills from the central Bearden headquarters. It is a privately held, family company spanning seven generations that now operates two pine sawmills, three hardwood sawmills, a hardwood flooring plant, a wood-treating facility and an engineered, laminated and treated hardwood mat facility and supporting satellites – all in various locations in southern Arkansas. The company prides itself on challenging each generation to leave a better forest and a better company than when they arrived. The original 75,000 acres that the family had acquired in the early years has now grown to more than 200,000.

Now, John Ed feels it is only natural that Anthony Timberlands partners with the University of Arkansas on wood innovation design and product diversification, as the university is already a national leader in the design and construction of mass timber buildings on campus – the Stadium Drive Residence Halls and the University Libraries high-density annex.

“Considering the importance of the forest industry in Arkansas, our flagship university should be a leader in making innovative products from forest products,” Anthony said.

Thanks to a \$7.5 million Campaign Arkansas gift in 2018 from Anthony Timberlands, the Anthony Timberlands

Center for Design and Materials Innovation will take shape in the coming years. It will serve as the home to the Fay Jones School's graduate program in timber and wood and as the epicenter for the school's multiple timber and wood initiatives. It will also house the existing design-build program and digital fabrication laboratory, as well as a new applied research center with a focus in wood design and innovation. Long-term plans call for an Arkansas Chair in Timber and Wood Innovation and Design to also be housed in the facility.

“Coming to know the entire Anthony family – has been a transformative experience for me,” said Peter MacKeith, dean of the school. “Their deep knowledge of the Arkansas forests is rooted in the lives of their forebears and in the communities of south Arkansas. They can speak to the virtues of the native loblolly and shortleaf pine species, as well as the hardwoods that thrive in the lowlands, but have a perspective that is environmental, economic and social.

“The planned Anthony Timberlands Center is currently in pre-programming stages, with identification of architecture, engineering and construction services envisioned for the coming summer,” MacKeith added.

Cross-laminated timber products, which Anthony calls “a product of the future,” will bring unique opportunities for the Anthony Timberlands Center, including the possibility of being a part of a developing market. Cross-laminated timber, also called CLT, is an increasingly accepted alternative to concrete, masonry and steel construction. CLT is a prefabricated wood panel that is made from dimensional lumber planks that are stacked, glued and laminated in perpendicular layers under heavy pressure. The panels are cut according to the builder's specifications and then shipped to the building site, where they are assembled.

“It's a given that this will be a successful endeavor because of the merit of these renewable and environmentally friendly components,” Anthony said. “We would like our university to be at the forefront of this move. Breaking into a major market is a big task, but with CLT and other concepts, years of construction can be reduced to mere months.”

The work done through the Anthony Timberlands Center will also benefit employment and investments in southern Arkansas, where the timber industry thrives, and bring new attention to an area that has suffered economic decline over the years.

Nearly 19 million of the 34 million acres that make up Arkansas are classified as forestland. More than 43,000 Arkansans work in the forest industry, and Anthony Timberlands has more than 1,000 employees in its mills, with logging contractors, trucking, security and manufacturing jobs, Anthony said.

Dean Peter MacKeith (at left) joins Isabel and John Ed Anthony in Little Rock in November 2018 just after presenting them with their Dean's Medals. The distinction is awarded annually in recognition of a recipient's significant contributions to the architecture and design culture of the state of Arkansas, and to students and their education at the Fay Jones School.

2018 Fay Jones Alumni Design Awards

Text **Shawnya Meyers**
Photo **Sam Fentress**

Tony Patterson (B.Arch. '00) received both an Honor Award for Architecture and an Honor Award for Interior Design for the renovation of Ellis Hall on the Missouri State University campus in Springfield, Missouri. Patterson is with Patterhn Ives, LLC in St. Louis, Missouri. The awards jury included Roy Decker, principal and co-founder of Duvall Decker Architects in Jackson, Mississippi, who served as external jury member; Fay Jones School faculty members Kimberley Furlong, jury chair and assistant professor in interior design, Jessica Colangelo, assistant professor in architecture, and Windy Gay, instructor in interior design; and school alumni Victor Mirontschuk, president and founder of EDI, and Patty Opitz, senior associate at Polk Stanley Wilcox Architects.



Photo by Gayle Babcock

Designs for interior, outdoor, residential, educational, office, commercial, medical, historic, religious, recreational, culinary and public urban spaces were among 52 projects vying for recognition in the 2018 Fay Jones Alumni Design Awards competition – which saw the most entries to date.



Photo by Sam Fentress

Tony Patterson (B.Arch. '00)
Project Title:
Ellis Hall Renovation
Honor Award for Architecture
and
Honor Award for Interior Design

Untouched for 50 years, the renovation of Missouri State University's School of Music facility includes a pedagogically tuned environment with two signature recital halls, acoustic upgrades, a performance courtyard that mends outreach to the greater university campus, and thoughtful features that resonate with its modern framework and historic context.

"This project is a fine example of a sensitive and rigorous renovation," the jury said. "It breathes new life into an existing building, proving that, if thoughtfully done, interior and exterior renovations can give new and valuable life to often unappreciated mid-century modern structures."

Patterson is with Patterhn Ives, LLC in St. Louis.



Photo by Leonid Furmansky

Jason Radcliff (B.L.A. '98)
Project Title:
Fareground
Honor Award for Landscape Architecture

Fareground is the reimaging of a dormant Austin, Texas, office plaza into a modern, inviting and active downtown hub for professionals, residents and visitors. The plaza utilizes a dramatic botanical plant palette of native and adapted species to create a verdant and comfortable setting in the midst of the built environment. Cloudscape, Fareground's iconic water feature, literally creates clouds from water collected from the building's air conditioning condensation and creates a powerful visual beacon.

"Fareground is a sensitive yet playful use of topography, textures and layered space to create an active urban landscape that bridges the plaza and the city," the jury said.

Radcliff is with dwg. in Austin.



Photos by Timothy Hursley

Jason Jackson (B.Arch. '06)
Project Title:
Center of Healthcare Improvement and Patient Simulation
Merit Award for Architecture

This three-story design ties together the existing structures into a cohesive campus at the University of Tennessee Health Science Center in Memphis, Tennessee, providing traditional spaces as well as simulated healthcare environments for training. It responds to and complements neighboring buildings through the interplay of exterior materials and the planes in which the materials are utilized.

"The center responds elegantly to a challenging program with a strong urban gesture that allows for extension of the urban fabric into the ground level of the building," the jury said. "Despite the solidity necessitated by the program, the building greets the street and park with lightness and transparency."

Jackson is with brg3s architects in Memphis.



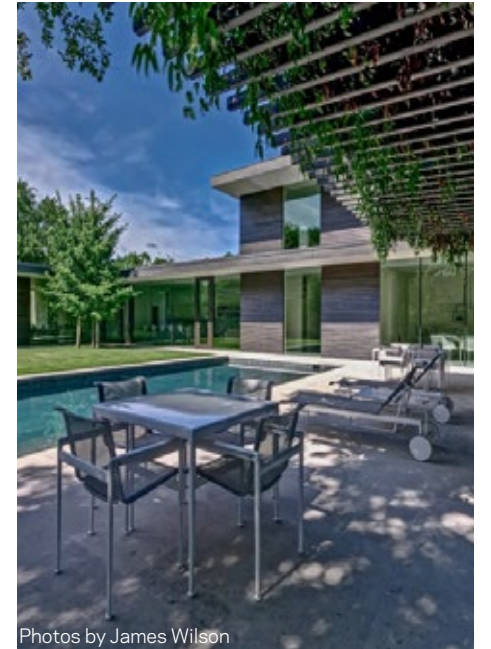
Photos by Timothy Hursley

Tim Maddox (B.Arch. '02), **Seth Spradlin** (B.Arch. '15), **Julie Chambers** (B.Arch. '99), **Josh Danish** (B.Arch. '02) and **Ben Cruce** (B.Arch. '11)
Project Title:
Paschal Heat, Air and Geothermal
Merit Award for Architecture

Designed to accommodate the company's unprecedented growth, this project in Tontitown integrates a seamless workflow and an innovative business method into a transparent and collaborative design. Exteriors reinforce the company's industrial character while color highlights areas of relief.

The jury called the project "a fun approach to your classic warehouse design... The playful bold geometry, strategic placement of glass and detailing combine to create an interesting architectural solution. The use of industrial materials and detailing on the exterior and interiors reinforces the company's industrial character."

The design team is with DEMX Architecture in Fayetteville.



Photos by James Wilson

Coy Talley (B.L.A. '84)
Project Title:
Preston Hollow Residence
Merit Award for Landscape Architecture

This residence in Dallas, Texas, is quietly nestled within a landscape of native grasses and a grove of existing trees, which allows for a slow unfolding of space upon entering the site. Where expansive areas of transparency face the public side of the property, the team took advantage of sloping grades to elevate the house from roadways below – giving ample privacy from a sight line perspective. The site incorporates a delicate balance of ordered versus organic expression.

"The siting and landscape buffer give the home privacy from the outside world," the jury said. "The drive along the long, naturally landscaped entry motor court creates a sense of anticipation."

Talley is with Talley Associates in Dallas.



Photo by Gayle Babcock



Photo by Jason Radcliff



ReView: Winter 2018/Spring 2019



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Photos by Timothy Hursley

Tim Maddox (B.Arch. '02), **Seth Spradlin** (B.Arch. '15) and **Josh Danish** (B.Arch. '02)
Project Title:
Sutcliffe House
Honorable Mention for Architecture

The project was designed for a local landscape photographer and inspired by the economy of regional vernacular forms. The secluded Ozark mountain residence in Eureka Springs captures and emphasizes views of the surrounding landscape. The covered balcony acts as a transition, diminishing the barrier between exterior and interior.

“The Sutcliffe House takes advantage of a spectacular site, and utilizes a limited formal vocabulary to bring the outdoors inside,” the jury said. “The use of three materials – concrete, wood and metal – reinforces the horizontal geometric form of the home. The organization of the plan is simple yet functional, practical and economical.”

The design team is with DEMX Architecture in Fayetteville.



Photos by Timothy Hursley

Wendell Kinzler (B.Arch. '05), **Reese Rowland** (B.Arch. '90), **David Porter** (B.Arch. '82) and **David Rogers** (B.Arch. '91)
Project Title:
Rayonier Corporate Headquarters
Honorable Mention for Architecture

This project in Wildlight, Florida, distills Rayonier’s story into a physical, site-sensitive narrative reflecting the area’s watershed, drawing primarily on early utilitarian Rayonier timber sawmills and regional agricultural buildings that express the virtues of simplicity. The architecture enhances the company’s philosophy of building relationships that foster innovation through collaboration.

“The use of strong geometric forms, along with the strategic use of steel, glass and wood, combine to create a strong piece of architecture,” the jury said. “The detailing is masterful.”

The design team is with Polk Stanley Wilcox Architects in Little Rock.



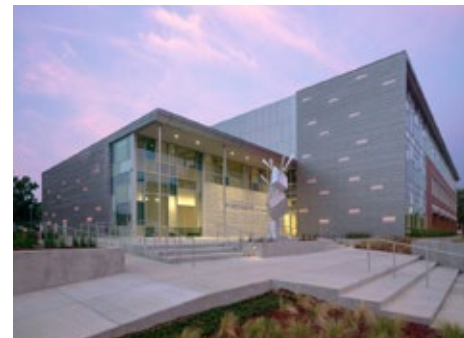
Photos by Aaron Kimberlin

Eldon Bock (B.Arch. '83)
Project Title:
Windgate Art and Design Building
Honorable Mention for Architecture

The project on the U of A – Fort Smith campus was designed to be an outreach to the community, placing focus on the craft of art inside and out. It encourages the community, visitors and passersby to embrace an opportunity to introduce more art into their lives. Transparency was used throughout the new building to celebrate the process of creating art as being non-linear and sometimes chaotic.

“Inviting, welcoming, community interaction, art awareness and art appreciation were challenges in the design of this building,” the jury said. “The architecture accomplished all of these through a strong building façade, playful entry landscape, transparent interiors and careful organization of the plan and functionality.”

Bock is with WER Architects/Planners in Little Rock.



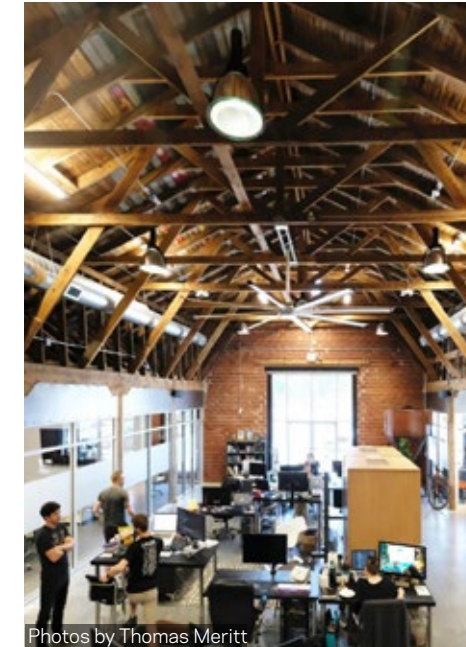
Photos by Karen Segrave

Chad Young (B.Arch. '95), **Caleb Tyson** (B.Arch. '14), **Jay Clark** (B.Arch. '91), **Earnest Duckery** (B.Arch. '95), **Gordon Duckworth** (B.Arch. '76) and **Roy St. Clair** (B.Arch. '78)
Project Title:
Little Rock Technology Park
Honorable Mention for Interior Design

The Little Rock Technology Park is a tech-based business incubator for entrepreneurs and researchers, derived from two 1920s buildings renovated into one 42,000-square-foot office complex along Main Street. The building features open co-working space for use on collaborative enterprises or short-term individual projects.

“Old meets new in a fun, creative and stimulating environment,” the jury said. “The creation of playful interiors, open spaces, common lobby/events and communal spaces helps encourage collaboration with young budding entrepreneurs.”

The design team is with Wittenberg, Delony & Davidson, Inc. Architects in Little Rock.



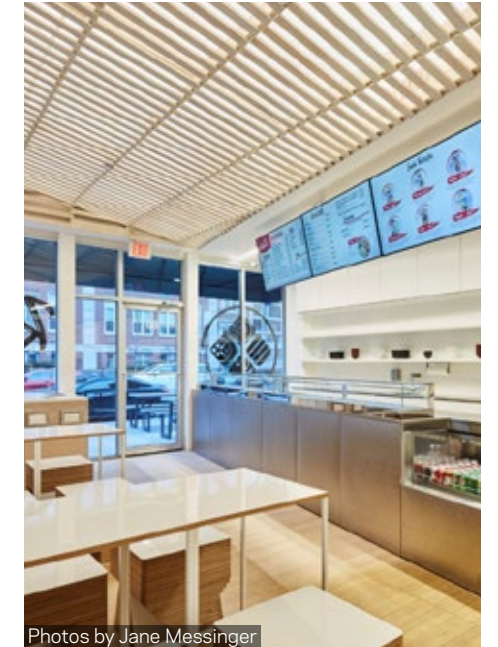
Photos by Thomas Meritt

Harrison French (B.Arch. '86) **Lori Filbeck** (B.Arch. '05), **Brian Wells** (B.Arch. '02) and **Alicia Wilgus** (B.I.D. '02)
Project Title:
Farmers Exchange Renovation
Honorable Mention for Interior Design

The sensitive adaptive reuse project in downtown Bentonville breathed new life into a 1920s feed store, providing a future as a creative tech hub while recalling its past. This juxtaposition is made more evident by the use of an old feed mixer and other leftover artifacts used in and around the building as art.

“What a wonderful reuse of an already amazing space. Fantastic blend of existing materials, and new textiles and colors,” the jury said. “This is a great example of keeping the old and recycling an existing structure to create a creative and inviting work environment.”

The design team is with Harrison French & Associates in Bentonville.



Photos by Jane Messinger

Mark Rukamathu (B.Arch. '03)
Project Title:
Sushi Kappo
Honorable Mention for Interior Design

This project in Boston, Massachusetts, establishes a connection between two distinct environments – the “clinical clean” sushi lab, where food is prepared, and the “beachy” atmosphere of the dining area – through the use of wood, stone, ceramic tile and metal. The diagonal counter is formally linked to the exterior seating, creating a sense of connection between interior and exterior spaces. Inspired by the pattern in sushi mats, the wood screen is modulated in short segments that wrap the dining area.

“Love the use of materials and subtle installation methods to convey waves and Japanese traditions,” the jury said. “Minimalism, clean lines and designed down to the smallest detail describe this interiors project.”

Rukamathu is with rukamathu.smith LLC in Somerville, Massachusetts.



OPITZ WINS 2019 AIA YOUNG ARCHITECTS AWARD

She is the first female in Arkansas to receive this national honor.

Text Michelle Parks

Patty Opitz spent her youth more interested in design and making things than in what the rest of her friends were doing. Over time, she realized that she wanted to be an architect.

Opitz, now senior associate architect at Polk Stanley Wilcox Architects in Little Rock, is among 22 architects from across the country to be recognized in the 2019 AIA Young Architects Award program.

The program, which started in 1993, recognizes emerging talent among professional architects.

Specifically, it “honors individuals who have demonstrated exceptional leadership and made significant contributions to the architecture profession early in their careers.”

Opitz is the first female architect in the state to receive this award. Three other Arkansas architects have won it, and all are Fay Jones School alumni: Tim Maddox (2014) of Fayetteville and James Meyer (2015) and Jonathan Opitz (2017), both of Little Rock. In addition, other alumni honored include Jim Henry (2015) of Houston, Texas, and Jason Jackson of Memphis, Tennessee (see p. 54).

Originally from Texas, Patty (Watts) Opitz moved to Little Rock in fourth grade. At the time, her best friend’s dad was an architect, and the family often had construction projects going at their house. Opitz recalls being interested in the designs on his drawing board in the study. She took art classes at the Arkansas Arts Center and studied space by making models.

“I had a big interest in anything that was built and that you could get your hands on,” she said. “I just knew that I liked design – the design of spaces.”

In high school, she took a summer design camp offered by the U of A’s architecture school in Fayetteville. That camp sharpened her focus on the design of buildings. After that week, she set her sights on architecture school for college.

Most of her family had graduated from the U of A, and her grandmother lived nearby, so attending school in Fayetteville was an easy choice. During college, her grandmother would fix dinner



for Opitz and her classmates some nights before they all returned to studio.

Opitz was in a sorority and soon learned the rigors of design school. Over time, she got more serious and disciplined in her studio work. “Because you did have to put your head and hand to the paper and learn to focus and manage your time,” she said.

After graduation in 2004, she wanted to move back to Little Rock and work in a small firm. She did both, landing at Polk Stanley Rowland Curzon Porter Architects. Along with its Fayetteville office, the firm had about 12 to 15 people. She’s been there ever since, and they have grown together as that firm merged with The Wilcox Group and became Polk Stanley Wilcox Architects, now with about 50 people on staff.

“Everybody still kind of has their little pockets that they focus on, so it still feels like a small firm at times,” she said. “You kind of find your niche, and it works.”

Early on, she worked on residential projects with Rodney Parham, their residential architect who draws everything by hand. Residential projects are special to her because of their personal nature.

“The client is so much more emotionally involved,” she said. “And I love that aspect of it because it allows for a more personal connection that’s really hard to come by when you’re working on a commercial project.”

An early project for Opitz was working on a bank CEO’s personal home, Chateau St. Cloud, which was inspired by several historical French homes and was intended to feature artwork that he and his wife had collected. With the initial floor plan already designed, Opitz and Parham worked alongside the contractor and fabricator on all the details over eight years, creating customized features such as limestone surrounds and keystones, door hardware, dormers and even downspouts.

“It was a big design challenge to do that,” she said.

From that relationship, she started working on new headquarters for that bank, Bank OZK Headquarters, in Little Rock. The firm had done several of the bank’s branches around the state.

This headquarters project, expected to be complete in 2020, features two primary office volumes that are linked by a five-story atrium and bridged by a sweeping roof. The resulting profile mimics the surrounding rolling hills and mountains. Most of the parking is tucked under the building, which puts the outdoor focus on the green spaces and sculpted, artistic landscape.

In her career, Opitz has discovered that the design profession involves much more than design. There’s also the business side and the complex process as a project comes to life, as architects work with engineers, clients, consultants and others to realize the design.

“We’re the liaison between so many different aspects of the project,” she said. “We’re having to juggle and coordinate between different parties and make sure that the process runs smoothly.”

A favorite project for Opitz is the Mosaic Church. This is a multi-ethnic, nondenominational church that broke off from a larger Little Rock church, whose leadership purchased an old Kmart building in one of the city’s poorest neighborhoods. A program in the church provides free food, employment help and health care screenings to the neighborhood.

“They decided to just really be an anchor within the community,” she said. “Even though it had a low budget, it had a very high-spirited and energetic client. He had a vision and a

mission, and that budget didn’t really stop him from moving forward.”

The first phase of the project was finished around 2015, and that took the space from a big open box and portioned it into a big worship center, an office space and a secure children’s area. The next phase will bring meeting spaces, a community coffee shop and a more dynamic entrance.

“I think we as architects have a social responsibility to design not just for the profits or the productivity that are in our clients’ interests but for the community and the environment that it sits in,” Opitz said. “It allows us to connect with so many different groups within our community. With design, you can make a community way more livable again, and it enhances everybody’s daily life.”

Opitz was surprised but proud to learn she’d received this AIA recognition. She’s thrilled that she and others in the state are being noticed on this national stage – for the range of work they do as professional designers and community leaders.

“I think there’s more to architecture than just design. There’s giving back to your community and just being a part of your community and being an active citizen – and being able to use architecture to do that,” she said.

Though she’s always been a bit shy, volunteering with the Junior League of Little Rock helped push Opitz out of her own shell and allowed her to get to know the community better. While still timid at times, she has stepped up to serve within professional organizations in leadership positions, including the AIA Arkansas board, the Architecture and Design Network and with StudioMain. Being part of that diverse Junior League membership also helped her learn to deal with various personalities, which serves her well when working with clients and others in her day job.

She and her husband, Jonathan, have a 5-year-old daughter, and he works as a principal at AMR Architects in Little Rock. He received a 2017 AIA Young Architects Award (among 14 nationally).

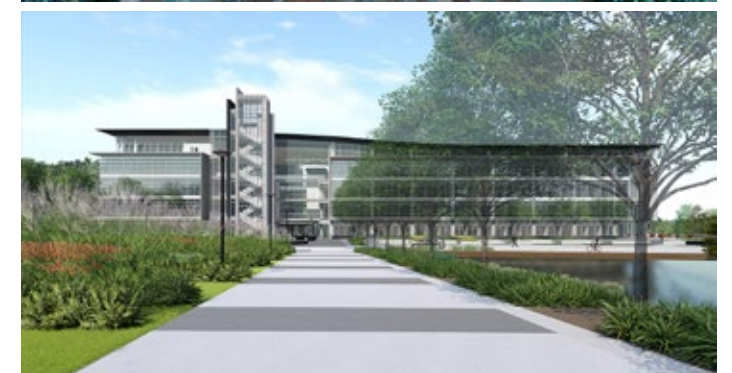
The couple work diligently to coordinate schedules and support each other in their careers and at home. Every Sunday, they sit down with a calendar and figure out their week, and they split household duties.

“It’s hard work. It’s freaking hard work,” she said.

Working in a male-dominated profession is an ongoing challenge for her. It’s rare to see a woman become partner in a firm, for instance. But the state’s AIA chapter formed a diversity committee and a Women in Architecture group to help bring more equity to the profession. “I think the more we keep talking about it, the better it will be,” she said.

As part of her timidity, Opitz used to think she had to wait and be recognized for her efforts. But she has learned to speak up and have more of a voice, and she reminds herself that she has the same education as the men in the room.

“I’m still really learning to do that. It’s hard for me, but I have to push myself to do it,” she said. “It’s a constant reminder every day just to focus on what my work is and not focus on my gender, and hopefully everyone else at that meeting that I’m sitting at will do the same thing.”



From top, Chateau St. Cloud residence (photo by Jason Kindig); Bank OZK Headquarters (rendering); Bank OZK Headquarters construction (Polk Stanley Wilcox Architects); Mosaic Church (rendering).

JACKSON WINS 2019 AIA YOUNG ARCHITECTS AWARD

He finds meaning in the ability of design to impact communities.

Text Michelle Parks

Jason Jackson moved around a lot in his youth, spending many years in southern California, living in low-income neighborhoods. His parents were sick and on disability, and his family made homes out of abandoned churches and trailers – “wherever we could live is where we lived.”

He’s been more willing to share his early experiences in recent years, partly because he understands that those helped shape him as a person and inform his work as an architect.

Jackson, now lead design architect and partner at brg3s architects in Memphis, is among 22 architects from across the country to be recognized in the 2019 AIA Young Architects Award program. The award recognizes emerging talent among professional architects.



Specifically, it “honors individuals who have demonstrated exceptional leadership and made significant contributions to the architecture profession early in their careers.”

Things started to settle down for Jackson when he, his two sisters and his parents moved in with his grandmother in Mountain Home. Until then, his education had been nontraditional and sporadic, with some church schools and homeschooling. In seventh grade, he started his formal education in Arkansas.

“Not having the formal education in my younger years made me really appreciate school as I got older,” he said.

As he caught up, he gravitated toward art and math – particularly geometry – and gained confidence in these areas. In his youth, he’d built houses with paper and models with clay, and he continued that creativity in school art classes. But it wasn’t until college that he considered architecture as a creative industry and potential profession.

His parents had divorced when he was in high school, and he lived on his own and worked at a grocery store to support himself. He pieced together funds for college with several scholarships and considered becoming a teacher. He began studying art education at the University of Arkansas – largely based on those scholarships – but it didn’t suit him.

He toured Vol Walker Hall and was won over by the architecture program, but he was far behind. Most of his scholarships covered four years, not the five years that architecture would take. He finished his first year of classes, and then he enrolled in an intensive summer program that covered two semesters of design studios in 12 weeks.

“Looking back, it was so worth it,” he said. “I fell in love with the program, and it challenged me, and I wanted to work hard.”

A defining moment for him was studying abroad in Rome, when he lived in an apartment off the Tiber River and walked to studio each day. He took in his surroundings with a heightened sense of their importance – such as the layers of history, the juxtaposition of architectural styles, and how the urban form centered on people rather than automobiles.

“You can study things all you want, but it’s only when you kind of experience them that you can truly understand the way that our built environment impacts us,” he said.

After graduation in 2006, he went to work at Askew Nixon Ferguson Architects (now ANF Architects) in Memphis. It was one of several Memphis and Nashville firms he’d connected with through the school’s career fair. He chose to stay closer to his grandmother, who was still in Arkansas, so he could look after her.

He spent about three years at the firm, which he considered an internship. There, he also met his wife, Ciara Neill. They started their family then, and now have two sons, Ben, 9, and Oliver, 2.

Next, Jackson applied at TRO Jung|Brannen. The Boston-based firm was looking for a lead designer in the Memphis office, but he wasn’t yet licensed and had just three years of experience. During the interview process, he entered a competition to do a mixed-use development reusing shipping containers – to have more work to show them. He got the job in 2009 and remained amidst many layoffs in the recession, as the firm went from about 50 to around 20.

“Often, we talk about talent and people’s design abilities, but even in college, it was always just about hard work,” he said.

Around 2011, the six senior partners came together and purchased the local branch of the firm, transforming it into brg3s architects – formed from the initials of their last names. Though TRO Jung|Brannen specialized in health care, the Memphis office also worked on community-oriented projects and with nonprofits. With brg3s architects, they diversified project types, took on several smaller projects, and focused on community impact.

One project, Hotel Indigo, was a dilapidated downtown building – a seven-story parking garage with a three-story Holiday Inn plopped on top in 1963. The boutique hotel’s parent company, Atlanta-based InterContinental Hotels Group, wants each property to be unique to the history and character of its location, providing an authentic experience.

“They seek out designers and concepts that tell the story of that area,” he said. “We had to go through a pretty elaborate process of how that neighborhood story then comes out in the architecture.” That included a detailed mapping of culturally significant places and the history in a one-mile radius.

They got the building on the National Register of Historic Places and received a tax credit. Its historical significance was the use of the pre-stressed concrete structural T-beam, developed by the Chinese-born engineer Tung-Yen Lin. This beam, called a “Lin Tee,” spanned a longer distance and supported more weight

than previously possible.

“We look for projects that are unique and challenging and different, so this was right up our alley,” Jackson said. “This was an opportunity to help revitalize an important part of downtown.”

Designers couldn’t alter the hotel layout much as they created a contemporary design. They cleaned up systems, organizing sprinklers and pipes to maximize ceiling heights, and used light, color and proportions to make spaces feel larger. The original check-in area was separate from the elevators, which were located outside. The renovation created a new grand, enclosed lobby that contains those elevators and keeps historic aspects of the space.

With another project, the Shelby County Health Department, the director had specific ideas for creating a space that promoted a healthy lifestyle for its staff and its clients. A grand staircase welcomes visitors and offers a place to congregate, while open offices wrap around the building and provide abundant natural light.

In his career, he’s come to understand how design can bring people together and strengthen communities – and how it can be used as a divisive tool to perpetuate isolationism, racism and segregation. “When you’re in school, I think you think about architecture as this kind of pure artistic form and expression, but it absolutely can be a political tool.”

In some of his work in Memphis, he’s seen communities bind together to improve. Take the Memphis Slim Collaboratory, which is Jackson’s favorite project to date. Located in Soulsville across from the Stax Museum, this small project was driven by the community and helped fuel revitalization.

It was the childhood home of the musician Memphis Slim. It was too dilapidated to be renovated, so they took it apart and saved all the framing and brick that they could reuse. They rebuilt the house to its original form, on a better foundation, using the reclaimed materials and new materials such as cedar fencing and corrugated metal. They extended the original front porch to create a small stage for neighbors to play music. Now, anyone in the area can come in and record their own music or stories.

“It’s about that community impact, that lasting impact – the power of architecture to change people and places for the better,” Jackson said.

The community trust built through this project has led to other low-cost solutions to connect the neighborhood – including activating empty lots with benches and planters, and turning the empty lot next to the house into an outdoor music venue with reclaimed church pews.

After he did a TEDx Memphis talk, Jackson was invited to be part of Memphis 3.0, a comprehensive city master plan that utilizes local firms to design, implement and maintain the long-term plan.

For Jackson, design allows him to be part of something bigger than himself, and to work with others to achieve that. “I can’t imagine that I would enjoy architecture as much if it wasn’t something I got to share with everyone else.”

This national AIA recognition has encouraged and inspired him.

“It reaffirms my commitment to set the best example I can for future architects in Memphis and embrace change and pursue architecture with conviction and rigor,” he said. “It validates that I’m on the right path, but there’s still a lot more to do.”



From top, Hotel Indigo exterior (rendering); Hotel Indigo poolside (rendering); Shelby County Health Department exterior (rendering); Memphis Slim Collaboratory side view (photo by Ken West Photography).

'50s

Bob Laser (B.Arch. '50), **Joseph Wilkinson** (B.Arch. '50), **Vernon Reed** (B.Arch. '58) and **Jack See** (B.Arch. '58) were recognized as Golden Graduates in fall 2018 by the Arkansas Alumni Association (see p. 13). These are graduates from 50 or more years ago, who are automatically members of the association's Golden Tower Alumni Society.

'60s

John Mott (B.Arch. '60) is director of preservation for John Milner Associates Preservation, a division of MTFA

Architecture in Arlington, Virginia. He is director of the Historic Preservation Studio and its staff of preservation architects, materials conservators

and architectural historians. He also serves as project manager of selected projects. A recent project was the Warne Ballroom Restoration for the Cosmos Club in Washington, D.C. The historic ballroom in the former residence of Richard Townsend was designed by Carrere & Hastings and constructed in 1901, with interior decorating by the firm Allard & Sons. It was featured in the April 1901 issue of *Architectural Record*. The Cosmos Club, a prominent Washington private club, acquired the house in 1950. The effects of age had deteriorated the finishes in the ballroom, with its profusion of gilt and painted ornamental plaster and



Restored Warne Ballroom, Cosmos Club. Photos by Robert Benson Photography

woodwork, overdoor paintings, an elaborate coffered ceiling with a central tondo, walls divided into arched bays for windows, doorways and mirrored panels and oak parquet floor. Restoration efforts aimed to conserve as much historic fabric as possible while preserving the historic character of the room as it was from 1901-1915. The type and condition of the original finishes were determined through paint analysis, historical research



Cleaning and restoration of the tondo

and physical investigation. Work done over a yearlong process included ornamental plaster repair, painting, gilding restoration, floor refinishing, restoration of oil paintings and murals, restoration of historic light fixtures and mechanical systems upgrades. The project has won several awards, including the AIA Virginia Historic Preservation Merit Award, the AIA DC chapter Merit Award for Historic Preservation and the District of Columbia Preservation League Award for Excellence in Historic Preservation.



Restoration finishes are completed

Ken Shireman (B.Arch. '63), **Paul Jones** (B.Arch. '66), **Allen Mullins** (B.Arch. '66) and **Brooks Jackson** (B.Arch. '68) were recognized as Golden Graduates in fall 2018 by the Arkansas Alumni Association (see p. 13). These are graduates from 50 or more years ago, who are automatically members of the association's Golden Tower Alumni Society.

Joe Stanley (B.Arch. '69) is architect emeritus and founding principal of Polk Stanley Wilcox Architects, a firm with offices in both Fayetteville and Little Rock. Stanley has managed the design and construction administration of more than 600 commissions in his 46-year career, with a wide range of projects in Arkansas, Tennessee and Oklahoma. Under his leadership, the firm has been widely recognized for design excellence, garnering more than 100 local, state, regional and national awards. In 2018, the AIA Arkansas Chapter awarded Stanley the E. Fay Jones Gold Medal Award, the highest award



Joe Stanley

the chapter bestows, for superior leadership and service to the state and the chapter. He has also been inducted into the Arkansas Construction Hall of Fame and presented with a Career Distinguished Service Award by the Fay Jones School. In 2012, Stanley helped found studioMAIN, an all-volunteer organization of design professionals working to create a higher-quality built environment in Central Arkansas. He remains actively involved in its mission.

'70s

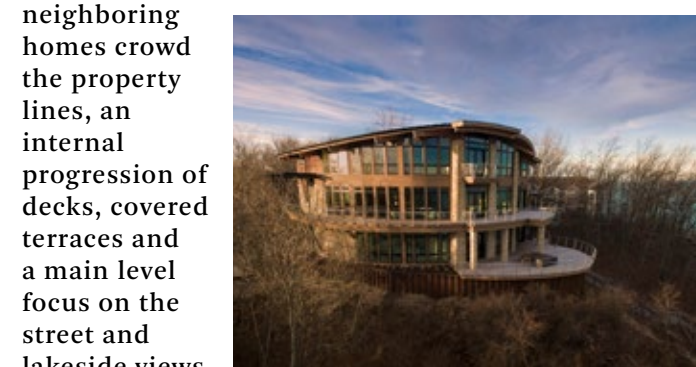
John William Allegretti (B.Arch. '71), FAIA, is owner and architect with Allegretti Architects in St. Joseph, Michigan, where he works with all phases of the business but primarily design. His design work has garnered more than 60 AIA and other local, state and national design awards, including a 2012 "Special Tribute" by the Michigan 96th Legislature.

He received a LEED Platinum Home designation from the U.S. Green Building Council in 2010. A recent project was a modern, three-story, 2,800-square-foot lakefront home under construction in Saint Joseph. Due to the shape of the narrow lot and unprecedented beach erosion, the home was lowered 3 feet below grade and a beach access area was created to act as a surge plinth for the main and upper levels of the home. Because neighboring homes crowd the property lines, an internal progression of decks, covered terraces and a main level focus on the street and lakeside views. The interiors are primarily white, as is the "floating stair" from the beach area to the main level and the upper-level bedrooms. Wide flange steel shear wall frames were used at both ends to support the 30-foot-high by 22-foot-wide structure with multiple cantilevering decks. The project received a 2017 AIA Southwest Michigan Chapter Merit Award. Another recent project was a 6,500-square-foot private residence in



Saint Joseph residence. Photo by John Allegretti

Jeffrey A. Scherer (B.Arch. '71) is founding emeritus principal with Meyer, Scherer & Rockcastle, Ltd. Architects (now MSR Design) in Minneapolis, Minnesota. He co-founded the firm in 1981 and retired in 2016. For more than 40 years, his architectural interest and personal passion was the public library and its role in education. He still consults with MSR Design on business matters and projects that he began



New Buffalo residence. Photo by John Allegretti

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Lake Township residence. Photo by Jim Yochum

Jeffrey A. Scherer (B.Arch. '71) is founding emeritus principal with Meyer, Scherer & Rockcastle, Ltd. Architects (now MSR Design) in Minneapolis, Minnesota. He co-founded the firm in 1981 and retired in 2016. For more than 40 years, his architectural interest and personal passion was the public library and its role in education. He still consults with MSR Design on business matters and projects that he began



"Wisdom of Elder Woman # 1"

New Buffalo, Michigan, built on a north-facing Lake Michigan dune face. Embracing a dune topography helped

inform the configuration of the home's lakeside shape, while creating an efficient tower home plan. Placing 25 percent of the house below grade improved heat loss and gain. Passive south and southeast facing windows collect winter BTUs, while uphill deciduous vegetation provides solar summer shading. Other features include an originally designed geothermal system, LED lighting, sustainably harvested wood products, naturally irrigated landscaping and locally sourced materials. The project received a 2016 Southwest Michigan AIA Merit Award and a 2016 Detroit Home Design Award. A third project was a three-story home on an 809-square-foot footprint in Lake Township, Michigan. The Swiss Family Robinson-style retreat is connected by a curving stair on the lake-facing side and a two-level screened-in porch on concrete piers further ascending the dune. Natural lake breezes under the forest canopy, along with a closed-loop geothermal heating system, condition the home. Low-maintenance cement board and sustainable timber surround a concrete and steel interior. Forest Stewardship Council certified wood, urea-formaldehyde free medium density fiberboard, cantilevered stairs made from recycled 1850 blacksmith shop timber and other LEED for Homes-driven elements make this a seminal LEED Platinum home. The project received a Merit Award in the 2012 Fay Jones Alumni Design Awards competition held by the Fay Jones School, along with a 2012 AIA Michigan Honor Award and a Detroit Home Design Award.

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before his retirement, such as the expansion of the Fayetteville Public Library. Scherer sponsors two annual awards for the MSR Design staff. The \$500 “Thinking Hand Drawing Award” was established to encourage more freehand drawing and less dependence on computer-aided design. The \$5,000 “Scherer Travel Award”



“Anthony Bourdain’s Last Dream”

was established to support personal growth and the renewal of the MSR Design community through travel. Participants are given a premise each year and asked to write a one-page essay. Since his retirement, he paints full time. He studied figurative painting in Florence, Italy, in 2016. He gives away his work for free, asking only that recipients make a donation to a charity of their choice. This process enables him to continually help communities while allowing him to continue to explore drawing and painting. His artwork can be seen at: www.schererworks.com.

Victor Mirontschuk (B.Arch. '74) received a 2018 Distinguished Alumni Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Mirontschuk founded EDI International in 1976, which has offices in New York, Texas and California. He serves as its president, chief operating officer and chairman of the board.

James M. Parker (B.F.A. '74, B.Arch. '76) practices law and architecture at his firm in Enterprise, Alabama. His architectural work is primarily modifying existing buildings for new occupancies such as restaurants and child care centers. His legal work is in general law, with an emphasis on family law.

Tommy Jameson (B.Arch. '77) received a 2018 Distinguished Alumni Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Jameson is president and principal architect of Jameson Architects P.A., which was founded in 1996 in Little Rock. He was awarded the 2017 Parker Westbrook Award for Lifetime Achievement by Preserve Arkansas.

John Jackson (B.Arch. '78) and **Bob Galloway** (B.Arch. '78) are principals and founding partners of

Jackson Galloway Architects, which they founded in 1997 in Austin, Texas. Their firm has been acquired by FGM Architects, headquartered in Oak Brook, Illinois. The two award-winning architecture firms share core cultural values as well as practice areas that focus on enhancing the environments where people live, learn, worship, work, play and gather. These include schools, police and fire stations, recreation centers, city halls and worship facilities. JGA will maintain its current office in Austin. The merged firm will conduct business as Jackson Galloway FGM Architects. Jackson will serve as managing director of the Jackson Galloway FGM Architects Austin office. Jackson and Galloway began working together as aspiring architects in the Fay Jones School. Fay Jones was their fifth-year studio professor, and Jackson's first job out of college was with Jones in his Fayetteville firm. Thorncrown Chapel in Eureka Springs and the Don and Ellen Edmondson House in Forrest City were projects then in the works. JGA operates throughout Central Texas and is well-known for its expertise with faith-based clients. JGA has also completed designs for schools, municipal facilities, and corporate and residential clients. Recently, JGA designed the new City Hall for the City of Hutto, a fast-growing community north of Austin. Other notable projects completed by JGA's 14-person staff include the Special Olympics Headquarters of Texas, Grace Bible Church in Houston, Greater Mount Zion Baptist Church, the Regents School of Austin, and numerous projects for the Austin Independent School District. Founded in 1945, FGM Architects currently serves communities in Illinois, Missouri and Wisconsin from its offices in Oak Brook, Chicago, O'Fallon, St. Louis and Milwaukee with a staff of 88 architecture, design, technical and administrative professionals. FGM's core practice areas are Pre-K through 12 schools and higher education; public safety, including police, fire and emergency operations; and municipal and recreation facilities.

Lanny McIntosh (B.Arch. '79) received a 2018 Distinguished Service Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. McIntosh founded the McIntosh Group, based in Tulsa, Oklahoma, in 1998. McIntosh serves as co-chair of the school's Campaign Arkansas Steering Committee as well as on its Dean's Circle.

'80s

William T. Eubanks (B.L.A. '81) is a creative director with SeamonWhiteside (SW+) in South Carolina, where he focuses on sustainable urbanism, including redevelopment and infill projects. In

October 2018, he rotated off the board of trustees for the American Society of Landscape Architects. Eubanks has spent a third of his career, 12 of 36 years, serving on the board as a trustee and/or vice president. A recent project was the Mount Pleasant Town Hall in Mount Pleasant, South Carolina, an all-new project built in three phases on the site of a previous town hall. The new structure features a predominantly glass rotunda for city council meetings, symbolizing transparency in government. A tree-framed vista connects the rotunda to the street, creating a large formal park area where civic events can take place. Local materials such as tabby paving, bluestone and brick were combined with indigenous plants – such as live oaks, red oak, turkey oak, bald cypress and palmetto – traditional plants – such as crape myrtle and azaleas – and less familiar plants – such as horsetail reed and switch grass – to frame and shape spaces and views. The use of innovative stormwater techniques, such as bioswales, provides an example for people who visit the town hall. Parking areas incorporate existing grand trees and introduce more diversity to the urban forest, with more than a dozen species used throughout the design. A bus stop connected to the park area includes a (relocated) covered pavilion, benches, trash and recycling containers and a custom swing under a trellis.

Darlene Davison (B.Arch. '81) is an associate professor and director of the interior design program at Maryville University in St. Louis, Missouri. She was included among the Most Admired Educators for 2019 by *DesignIntelligence*. Maryville University's interior design program is listed by *DesignIntelligence* in “Top Ranked Interior Design Schools in 12 Focus Areas.”

Charles McKinney (B.Arch. '81) received a 2018 Distinguished Alumni Award from the Fay Jones



Mount Pleasant Town Hall.
Photos by Dressler Photography



Mount Pleasant Town Hall.

School (see p. 13). This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. McKinney spent 34 years as principal urban designer for New York City Parks and Recreation and now serves as a senior consultant to Biederman Redevelopment Ventures in New York and started the firm Practical Visionary. McKinney serves on the school's Campaign Arkansas Steering Committee.

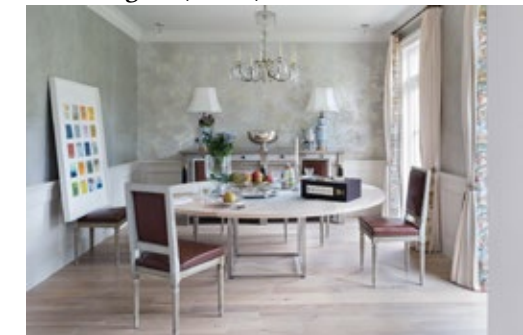
Mark Weaver (B.Arch. '82), FAIA, received a 2018 Distinguished Service Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. Weaver is principal and lead designer for HBG Design, the firm based in Memphis, Tennessee, and San Diego, where he's worked since 1984. Weaver serves as co-chair of the school's Campaign Arkansas Steering Committee as well as on its Dean's Circle.

Nestor Santa-Cruz (B.Arch. '83) became a principal with Gensler in 2017, after joining the firm in 2008.



Latham & Watkins LLP. Courtesy of Nestor Santa-Cruz/
Gensler; photo by Halkin Mason Photography

An award-winning design director in Gensler's Washington, D.C., office, Santa-Cruz specializes in interior design projects for law firms and other professional services firms, as well as hospitality, residential and technology clients. He is currently working on projects located in the continental United States, the Middle East and Europe. A recent project was a complete renovation of the 250,000-square-foot Washington, D.C., office for the international law



Private residence, Austin, Texas. Photo by Angie
Seckinger Photography

firm Latham & Watkins. The project received a 2018 AIA DC chapter Award of Excellence in Interior Architecture. Another recent project was designing

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14,000 square feet of new offices for The Brattle Group, economic consultants, within a building designed by Skidmore, Owings & Merrill near Times Square in New York, New York. In an independent project, Santa-Cruz also did the interior design for a private residence in Austin, Texas. The 4,000-square-foot family home was featured in *House Beautiful* in November 2017. Born in Cuba, Santa-Cruz became a U.S. citizen in 2017. He holds a Master of Architecture from Virginia Tech and has received numerous design awards from national and international organizations. In 2004, he was inducted into the Washington Design Hall of Fame. He is also included in *Washingtonian* magazine's Top DC Designers list and is a member of *Home & Design* magazine's Design Hall of Fame.

David Sargent (B.Arch. '84) is a principal and chief executive officer with WER Architects in Little Rock and Fayetteville. Recent projects include the new

54,000-square-foot Don Tyson Center for Agricultural Sciences at the University of Arkansas at Fayetteville agriculture campus, which houses the Department of

Agriculture offices and research labs. Sargent and **Jay Brizzolara** (B.Arch. '85) were the architects for the new Pinnacle View Middle School for the Little Rock School District. This was a major renovation of a

200,000-square-foot warehouse facility into a state-of-the-art middle school – the first new middle school in 50 years for the district.

Sargent is also working on Phase II of the Little Rock Technology Park, an 87,000-square-foot, five-story project of technology-driven office and lab space for start-up and incubator companies. He is also the designer for a new 20,000-square-foot research lab for the U of A Department of Agriculture, studies for a new office and Music Education Center for the Arkansas Symphony Orchestra, and a clubhouse and coaches/players facility for the U of A Razorback Baseball team.

Coy Talley (B.L.A. '84) received a 2018



Don Tyson Center for Agricultural Sciences. Photo by Timothy Hursley



Pinnacle View Middle School. Photo by Rett Peek

Distinguished Service Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of a recipient's significant contributions to the students and resources of the Fay Jones School, the university and the community. Talley became a founding principal of Talley Associates in Dallas, Texas, in 1993. Talley serves as co-chair of the school's Campaign Arkansas Steering Committee as well as on its Dean's Circle.

Jay Brizzolara (B.Arch. '85) is a principal with WER Architects in the Little Rock office. A recent project was the renovation of the Des Arc elementary and high school campuses, which included security upgrades for each campus, as well as a gym renovation and other miscellaneous improvements. Other current projects are the Active Learning Classroom on the first floor of the Ottenheimer Library on the University of Arkansas at Little Rock campus and a new pool and pool house project for Wildwood Place Park in Little Rock.

'90s

Robert Linn (B.Arch. '91) is a founding partner and principal with Moskow Linn Architects in Boston, Massachusetts. The firm was featured in a 2018 issue of *Residential Design* magazine (Volume 4).

Mark Sehnert (B.Arch. '93) is a senior project manager with ANF Architects in Memphis, Tennessee, where he oversees projects for corporate clients



Rosa Deal School of Arts. Photos by Gary Kessel

that include Christian Brothers University, FedEx, Shelby County Schools and White Oak Development. He is a LEED accredited professional and holds certificates with the Associated General Contractors Building Information Modeling and Lean Construction Education programs. He is a member of the Memphis RiverArtsFest steering committee and a member of Memphis Heritage. A recent project was the Rosa Deal School of Arts on the Christian Brothers University campus in Memphis. This new building replaced a circa 1939 building that couldn't be reasonably adapted. The 40,000-square-foot building is the first step and design pivot point in the planned transformation of campus buildings from traditional to modern design. The idea was to morph the exterior from formal public side to a transparent, beckoning entrance facing the campus interior. A full-height, three-story glass curtain wall with an illuminated

staircase is visible from the promenades, plazas, seating spaces and plantings in the courtyard.

Inside, graphics and color schemes guide visitors, while diverse seating spaces make it natural to run into colleagues. Vehicular roads and parking became people spaces; rainwater runoff is reduced and directed to plant beds; water-saving plumbing and water bottle stations reduce water and plastic waste while encouraging hydration; choices for glazing, roofing, lighting/controls/daylighting, LEDs, boilers and air conditioning conserve energy; materials employed decrease energy use and labor replacement costs; the "stair magnet" discourages elevator use; and "thought areas" are acoustically dampened while group bonding areas are livelier. The project won the 2018 Vision Design Award (Education) from *Floor Focus* magazine.

Heather M. Salisbury (B.Arch. '93) is a senior associate with Valerio Dewalt Train Associates in Chicago, Illinois, where she works mainly on commercial office projects as a project manager or project architect. Projects typically range in size from 1 million to 1,000 square feet, and they have included offices for clients such as eBay, PayPal, Northwestern Mutual and Takeda Pharmaceuticals. A recent project was Art on the Mart, a collaboration between Valerio Dewalt Train, Obscura Digital and Vornado Realty to design and implement a permanent projection system to illuminate the Merchandise Mart building

in Chicago with large-scale visual artistry. This is the largest permanent projection system in the world, set to project various artworks on the building's south façade for two hours a night, five nights a week, 10 months a year, for 30 years. The design team constructed the housing for the 34 digital projectors as well as the infrastructure to support it. Extensive ventilation was required to serve the projectors. The housing was inserted into the Chicago Riverwalk's limestone balustrade in a high ceilinged



Rosa Deal School of Arts



Art on the Mart. Photos by Tom Harris

space above existing toilet rooms. The project, which opened in September 2018, received the Best New Public Art award in the Friends of Downtown's 2018 Best of Downtown Awards and was featured in the November 2018 issue of *Architectural Record*. Another recent project was the interior architecture for the Northwestern Mutual Headquarters addition in Milwaukee, Wisconsin. The project consists of a new,



Northwestern Mutual Headquarters

two-block-long, 32-story addition to the historic 1914 Northwestern Mutual Headquarters, and it knits together three existing buildings into one cohesive campus. The

1.2 million-square-foot project includes a training center, multipurpose room, lecture hall, identity center, fitness center, large dining facility, executive conference center and 26 floors of office space. The LEED Gold building was featured in the *Milwaukee Journal Sentinel* in August 2017. Salisbury is an active member of the Chicago Construction Specifications Institute and serves on the CCSI Rebuilding Together committee in partnership with Rebuilding Together Metro Chicago. Working with other organizations, members volunteer to raise money and renovate a different Chicago home each spring.

Mrinalini Rajagopalan (B.Arch. '96) received a 2018 Distinguished Alumni Award from the Fay Jones School (see p. 13). This distinction is awarded annually in recognition of an alumnus or alumna for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Rajagopalan also holds a Master of Architecture and a doctorate, both from the University of California, Berkeley. She is an associate professor in the History of Art and Architecture department and director of graduate studies at the University of Pittsburgh. She received a 2018 Alice Davis Hitchcock Book Award from the Society of Architectural Historians for *Building Histories: The Archival and Affective Lives of Five Monuments in Modern Delhi* (University of Chicago Press, 2016).

Lindsay (Case) Wilson (B.S.H.E.S. '98), RID, LEED AP+, is president and interiors market sector leader at Corgan. She was named president at Corgan in 2018 and is the first female and first interior designer in the role in the firm's 80-year history. She leads the firm's culture and brand development as well as the

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Interiors Studio across the 10 U.S. offices, working closely with clients big and small, and, most recently, expanding the practice into the Atlanta and Los Angeles markets. Providing the design leadership and vision for the studio, she partners with clients such



Toyota North America Headquarters. Images courtesy of Corgan

as Fossil, Toyota, Neiman Marcus, Southwest Airlines and State Farm to understand how their workplace can best reflect their culture, challenge conventional thinking and transform their business. She was a 2018 International Interior Design Association Leadership Award of Excellence Honoree, and she received a 2013 Women in Business award from the *Dallas Business Journal*. A recent project was the Toyota North America Headquarters in Plano, Texas. She served as the interiors principal in charge for this 2.1 million-square-foot project that connected more than 4,000 associates in a campus comprised of 15 buildings – including office, fitness, healthcare and dining amenities – and facilities for training, community events, and research and development. The LEED Platinum design amplifies the “One Toyota” vision – encouraging discovery and collaboration



Mannington Commercial Customer Experience Center

while establishing a sustainable, unified identity for its occupants at this new north Texas location. Prioritizing connectedness and movement, the campus situates 90 percent of the office space in direct daylight with outdoor views, balances a 50/50 ratio of shared and owned work areas, and carves approachable spaces into the expansive campus. This project won a 2018 CoreNet Black White & Blue Award for Workplace Strategy – New Construction and a 2018 ENR Texas and Louisiana Best Office/Retail/Mixed-Use Development Project: Merit Award. It also was winner of the D CEO, “Community Impact Deal of the Year” Award and a 2018 Urban Land Institute Impact Award, North Texas Chapter. It is the largest corporate office on-site solar installation among non-utility companies

in the state of Texas. Another recent project was the Mannington Commercial Customer Experience Center in Atlanta, Georgia. This new 12,835-square-foot showroom captures the company’s vision and values through a beautiful and functional design that prioritizes the customer experience and how they engage with the brand. The concept embodies the inherent warmth of Mannington with touches of Southern hospitality throughout. Customers enter a living room-inspired space with a large fireplace, soft pillows, comfortable fabrics, unfussy furnishings and a coffee bar. Creating a deliberate focus on the product, the clean space and native materials, including the concrete floors, function as a canvas backdrop, while separation between rooms allows natural daylight to flow into the museum-like space.

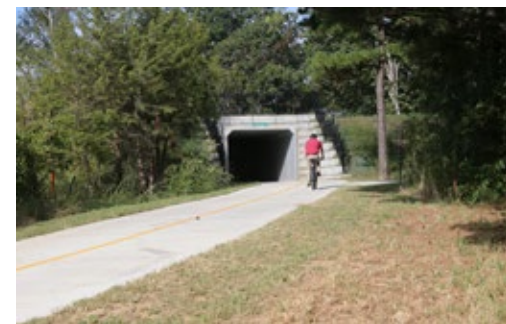
'00s

Matt Mihalevich (B.L.A. '01), a professional landscape architect, has worked as Fayetteville Trails Coordinator for the past 13 years. He is responsible for all aspects of the development of the trail system, including planning, funding, design, property



Bridge over the Fulbright Expressway, Cato Springs Trail. Photos by Dede Peters

acquisition, construction management, maintenance and public outreach. Mihalevich also serves as chairman of the Northwest Arkansas Active Transportation Committee and assists with the ongoing development of trails and bikeways throughout the region. He was involved in the development of the 37-mile-long Razorback Regional Greenway, the backbone trail connecting Northwest Arkansas from south



Tunnel approach on the Cato Springs Trail

Fayetteville to Bella Vista. Most recently, he has overseen the completion of the three-mile-long Cato Springs Trail extending the Razorback Regional Greenway southward to connect to Kessler Mountain Regional Park. It runs from the Town Branch Trail starting at Greathouse Park and continues southwest

along the Cato Springs Branch to the regional park. The trail is a 12-foot-wide concrete shared-use paved trail. It features the first trail bridge over a divided highway in Fayetteville, crossing over the Fulbright Expressway as well as two streams. A precast concrete tunnel, 12 feet wide and 10 feet high, was installed under Razorback Road, allowing trail users to safely and comfortably pass under the busy road. The trail was designed by the Fayetteville office of Garver, LLC and was made possible through support from the Walton Family Foundation.



Long bridge on the Cato Springs Trail

Katie (Finnegan) Mihalevich (B.Arch. '02) earned her architecture license in 2009. She is a licensed real estate agent with Coldwell Banker Harris McHaney & Faucette in Northwest Arkansas, where she uses her architectural background to help buyers and sellers meet their real estate goals. She also collaborates with her husband, **Matt Mihalevich** (B.L.A. '01), on small design/build improvements to properties they own. She earned a Certified Luxury Home Marketing Specialist designation in 2018 and is completing educational hours to become a licensed real estate broker in the state. She won the Rookie of the Year award from Coldwell Banker Harris McHaney & Faucette in 2016. She received the Amethyst Award from the Northwest Arkansas Board of Realtors for closing more than \$3.8 million in sales in 2017, and she consistently receives five-star reviews from the clients she serves.

Chris Baribeau (B.Arch. '03), **Josh Siebert** (B.Arch. '02) and **Jason Wright** (B.Arch. '04), partners at Modus Studio, received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. The Fayetteville-based firm was founded in 2008. Baribeau serves on the school’s Campaign Arkansas Steering Committee, and Siebert serves on the school’s Professional Advisory Board. Baribeau, Siebert and Wright were named 2018 Emerging Voices by the Architectural League of New York.

Maury Mitchell (B.Arch. '03) is a senior architect with Janet Rosenberg & Studio in Toronto, Ontario, where he specializes in landscape architecture and urban design. He received a Master of Urban Design

from the University of Toronto in 2010. A current project is IQ Park, a 2-acre Toronto city park with a water feature, splash pad, playground, amphitheater, shade structure, boardwalk and open lawn areas. A recent project is the University of Manitoba Campus Master Plan in Winnipeg, Manitoba. The project frames the next 50-plus years of growth for the university, with elements that include a concept plan, planning framework, open space framework, transportation and circulation framework, and sustainability management plan for the 690-acre campus. Another recent project is the Concord West Urban Design Framework + Streetscape Plan for the city of Vaughan, Ontario. The master plan encompasses 420 acres and establishes the vision and design concepts for the development of a high-quality, sustainable and cohesive urban environment along two major corridors within the city.

Mark Rukamathu (B.Arch. '03, *cum laude*) is director of special projects and on the faculty at Boston Architectural College in Boston, Massachusetts, where he provides administrative management direction, program management and curricular development specific to the School of



Sushi Kappo. Photo by Jane Messinger

Architecture’s professional practice course sequence. He also manages the school’s Integrated Path to Architectural Licensure (IPAL) program and serves

as architect licensing advisor. Rukamathu, who teaches courses in fabrication, developed an online digital fabrication course being offered in spring 2019 in which students explore making through online communication and transfer of digital files, and outsourcing fabrication. He received a Master of Architecture from Harvard University’s Graduate School of Design, with distinction, in 2013. A recent project was Sushi Kappo in Boston, Massachusetts, a family owned restaurant located near Fenway Park in Boston. The client’s goal for this 700-square-foot space was to engage the customer in every step of the process, from ordering to waiting to eating. The design concept revolved around establishing a connection between two distinct environments, the “Sushi Lab” where food is prepared and the “Beach” where customers eat. It received an Honorable Mention for Interior Design in the 2018 Fay Jones Alumni Design Awards competition held by the Fay Jones School (see p. 46) and a Boston Society

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of Architecture (BSA) Interior Architecture and Design award. The project was done in collaboration between his practice, rukamathu.smith in Somerville, Massachusetts, and BOS|UA in Boston.

Patty Opitz (B.Arch. '04), a senior associate architect at Polk Stanley Wilcox Architects in Little Rock, has been selected by the American Institute of Architects as a 2019 Young Architects Award recipient. This award is given by the AIA to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career (see p. 52).

Trinity Simons (B.Arch. '04) is the executive director for the Mayors' Institute on City Design in Washington, D.C., a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors. The institute helps transform communities through design by preparing mayors to be the chief urban designers of their cities. Simons and her team provide technical assistance workshops in which mayors learn from varied experts – such as architects, urban planners, policymakers, artists, real estate developers, landscape architects, transportation engineers and housing specialists – how to tackle some of the most difficult design challenges facing their cities. She and her team were named a finalist for a 2018 Route 50 Navigator Award in the Allies category for “An Urban Design Boot Camp for City Leaders.” The annual awards honor people and organizations that are helping local and state governments function more effectively throughout the United States.

Mason Ellis (B.Arch. '06) is an architect and project manager with WER Architects in Little Rock, focusing on historic preservation. A recent project was the Garland Elementary School Renovation, a 1924 elementary school that was closed in 2001 and that is listed on the National Register of Historic Places. The 37,000-square-foot, two-story structure was



Little Rock Central High School National Historic Site. Image courtesy of WER Architects

completely renovated to combine new technologies and finishes with many of the original historical elements that were still intact and were carefully restored, such as wood trim and lightwells. The school is scheduled to reopen for the 2019-2020 school year. Two other current projects at the Little Rock Central High School National Historic Site focus on restoring the original entry steps and ceramic tile terraces as

well as installing new windows on the front façade to replicate the original 1927 windows, based on historical drawings and photographs.

Jason Jackson (B.Arch. '06), lead design architect and partner at brg3s architects in Memphis, Tennessee, has been selected by the American Institute of Architects as a 2019 Young Architects



Memphis Slim Collaboratory. Photo by Ken West Photography

Award recipient. This award is given by the AIA to individuals who have shown exceptional leadership and made significant contributions to the

profession in an early stage of their architectural career (see p. 54). A recent project was the Center of Healthcare Improvement and Patient Simulation on the campus of the University of Tennessee Health Science Center in Memphis. This project received a Merit Award for Architecture in the 2018 Fay Jones Alumni Design Awards competition held by the Fay Jones School (see p. 46) and a 2018 Honor Award of Excellence from AIA Memphis. Another recent project was the Memphis Slim Collaboratory in Memphis, which received an Honor Award for Preservation in the 2015 Fay Jones Alumni Design Awards, a 2018 Building Memphis Award from the *Memphis Business Journal*, a 2014 Honor Award of Excellence from AIA Gulf States, a 2014 Merit Award from AIA Tennessee, a 2014 Honor Award of Excellence from AIA Memphis and a 2014 Builder's Choice Award from *Builder* magazine. Jackson also presented “Neighborhood Revitalization Through Culture Community and Creativity” as a featured speaker at the 2016 TEDx Memphis. He is an active member of AIA Memphis and has served on its board and presented multiple local ‘Hot Project’ topics and tours to the Memphis architectural community. He has been active in regional AIA programming as a host designer, leading convention tours for AIA Mississippi and AIA Tennessee and serving on the design award juries for several local AIA chapters. In partnership with the University of Memphis School of Architecture, he regularly attends design workshops, serves on final review juries and offers a professional voice on critiques and project development for students in all years of architectural education. He volunteers annually for Architecture Summer Camp, a joint initiative of the University of Memphis and AIA Memphis. He volunteers regularly throughout the Memphis community as a vocal

advocate for the value of architecture. Following his community-driven design advocacy work with the Soulsville revisioning plan, he was invited to join the Memphis 3.0 Project, a three-year project to create a 20-year master plan for the city. He is involved in a number of community organizations that promote architecture and the profession and serve as advocates for livable and sustainable communities, including Memphis Heritage, the U.S. Green Building Council, the Memphis College of Arts and the Urban Land Institute.

John Starnes (B.Arch. '06) is owner and operator of John Starnes Architect, a firm specializing in high-end custom home design and small commercial work. He is a LEED-certified professional. A recent project was a modern wedding chapel and event hall for Osage House in Cave Springs. The 9,000-square-foot project, designed to have timeless appeal, holds nearly 1,000 visitors in the main space and 299 in the chapel.



Osage House chapel and hall (rendering)

'10s

Tatu Gatere (B.Arch. '10) received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Gatere is the Buildher Operations Director for Orkidstudio in Nairobi, Kenya.

Billy Fleming (B.L.A. '11) received a 2018 Distinguished Young Alumni Award from the Fay Jones School (see p. 13). This is an annual distinction for an alumnus or alumna who has graduated in the last 15 years for significant contributions to the architecture and design culture locally, regionally, nationally and internationally. Fleming received a Master of Science in Community and Regional Planning from the University of Texas and a doctorate from the University of Pennsylvania. He serves as the Wilks Family Director for the Ian L. McHarg Center at the University of Pennsylvania School of Design in Philadelphia. He also serves on the school's Campaign Arkansas Steering Committee.

Caitlin (McCullough) Duerr (A.R.S.T.B.S. '12) is a construction administrator with GROTH Design Group in Cedarburg, Wisconsin, where she is involved in bidding, construction progress meetings, shop drawing reviews, requests for information and project



Sisters of St. Francis of Assisi convent. Rendering by GROTH Design Group

Duerr is pursuing an executive Master of Business Administration through the University of Wisconsin in Milwaukee, planning to graduate in January 2020. A recent project is a new convent for the Sisters of

St. Francis of Assisi in St. Francis, Wisconsin. The 130,000-square-foot convent and office building features a 48-unit assisted living wing and a 32-unit memory care

wing located on either side of a town square and office space. Another project is the Marquette University Physicians Assistant Program building in Milwaukee, Wisconsin. The 44,000-square-foot project features two large classroom spaces with amphitheater seating and active learning spaces; operating room, trauma,

intensive care unit and inpatient room simulation; exam room simulation and observation spaces; open clinic practice areas; office spaces and more. GROTH Design Group is architect of record for this project, in collaboration with HGA. A third project is a new worship space for Shepherd of the Prairie Church in Huntley, Illinois. The 14,316-square-foot addition doubled seating capacity and created new spaces for fellowship, office work and education, including greater space for music rehearsal and expanded child care.

Shepherd of the Prairie Church worship space. Photo by Josh Groth

Matthew D. Poe (B.Arch. '12) is a designer and

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architect with Modus Studio in Fayetteville, where he has completed several K-12 public schools as well as a four-story downtown office building in Bentonville. He has served on the board



MAIN x MDRN building. Photos by Timothy Hursley

of the U.S. Green Building Council since 2014, and he is assistant associate director of the AIA Arkansas board. Poe became a licensed architect in 2017. He has a LEED Green Associate accreditation, and he received a President's Volunteer Service Award in 2015, issued by President Barack Obama. A recent project is the MAIN x MDRN building for the Adair Creative Group in downtown Bentonville. The 16,000-square-foot building combines a specific workspace for the digital design practice it houses with speculative office options, setting a standard for urban development. The bold masonry forms set a precedent for the developing

Main Street urban edge while using a modern palette to transform preconceived ideas of a traditional form-based architectural



Melbourne Elementary School

design standard. The project received a 2018 Merit Award from AIA Arkansas. The project team also included **Chris Baribeau** (B.Arch. '03), **Josh Siebert** (B.Arch. '02) and **David McElyea** (B.Arch. '06). Another recent project is Melbourne Elementary School, a 68,000-square-foot facility for a small rural community in north central Arkansas. Drawing inspiration from the agriculturally terraced hillsides of the region, the articulated roof forms move with the land and allow light to penetrate corridors, classrooms and assembly spaces. A third project in the design phase is Valley Springs High School, a 27,000-square-foot building with 13 classrooms, four laboratories and a library. Builders plan to break ground in summer 2019 and complete the project in fall 2020.

Kathryn Cook (B.Arch. '13) is an associate/intern

architect with Burris Architecture in Bentonville, where she assists with projects that include vendor offices, retail spaces, restaurants, warehouses, city offices, churches and residential design. A Fayetteville resident, she was appointed to the Fayetteville Historic District Commission in 2016. Since then, she



Komodo. Photo by Ashley Thompson

has assisted with the development and creation of the Meadow Spring Street Historic District and with creating and putting in place ordinances

for the Washington Willow Historic District. A recent project was Komodo, a 6,000-square-foot remodel of the former Mellow Mushroom restaurant space for the modern Asian restaurant in Rogers. The design twisted the concept of the private dining experience by placing the main "private" rooms in the center of the restaurant, rather than the perimeter. Telescopic glass doors and custom screen dividers, along with double-sided curtains, create multiple types of dining experiences. The layers of transparency provide privacy when needed but still allow the spaces to interact as a whole. Cook worked with an interior designer, Sarah Pennington, who did much of the work selecting furniture and fabrics, and also assisted with some installations throughout the project. Another recent project was the remodel of an office building for Blew and Associates, a civil engineering and surveying firm, in Fayetteville. This included a remodel of a 10,704-square-foot space (formerly Ryan's Steakhouse) with a second-floor addition of 5,857



Blew and Associates office building (rendering)

square feet. The existing kitchen was removed, and the first floor was made into one large open work space. Stepping back

the second-floor exterior walls from the existing first-floor walls allowed the new structure to be placed without disturbing the old and created interest in an otherwise flat façade. The use of only three exterior materials and large spanning glass produced a clean design, very different from how the building began.

Since joining WER Architects in Little Rock in 2014, **Brandon Bibby** (B.Arch. '14) has worked on various project types, including preservation, adaptive

reuse and new construction, working mostly in higher education design. Bibby joined the firm immediately after graduation, and one of his first projects was creating visualizations and renderings for the Windgate Art & Design building at the University of Arkansas – Fort Smith. He was also a part of the design team for the Windgate Center of Art + Design at the University of Arkansas at Little Rock, which opened in early 2018. Bibby is working on his third and fourth arts buildings since joining the firm – the Arkansas State University Center for Three-Dimensional Design and the University of Central Arkansas Center for Fine and Performing Arts. The UCA project is especially exciting to Bibby, who is a performance artist, because he is able to bring his experiences outside of architecture into the design process.

Katie Lynn (B.Arch. '16) is a junior architectural professional with HBG Design in Memphis, Tennessee, where she collaborates across disciplines to design,

document and manage entertainment and hospitality projects of varying scales. She obtained her architecture license in Arkansas in April 2018 and received a National Council of Architectural Registration Boards certificate in May 2018. She serves on the council's Re-Think Tank committee for recently

licensed architects in 2019. A recent project was the Graceland Chapel in the Woods in Memphis,



Windgate Art & Design building. Photo by Dero Sanford



Graceland Chapel. Photo by HBG Design



Graceland Chapel. Photo by HBG Design

frames views out to the woods, with siding that wraps into the interior walls and connects the exterior and interior design elements. Large trusses in the main chapel space bring a touch of complexity, while simple



Avison Young office. Photo by Creative Studios

details provide relief on the walls, ceiling and floor. Bride and groom rooms and a catering kitchen are located off the main area. Both

projects were designed in collaboration with **Mark Weaver** (B.Arch. '82). Another recent project was the 4,427-square-foot Avison Young office, a project that required alterations to and renovation of a single tenant space in an east Memphis office building. The bright, modern office features both open collaboration spaces and enclosed offices. All offices and meeting rooms having varying amounts of visibility into and through the space. At the client's request, designers used a green turf product on the long path in front of the individual offices to provide a space for putting golf balls.

FACULTY/STAFF NEWS—

Emily Baker presented a Digital Steel workshop and lectures at South Dakota State University in fall 2017. She received \$50,000 to begin research at the University of Arkansas and also was provided space in the school's Build Lab to set up the Digital Steel Lab, which includes a CNC plasma table and other tools for manipulating steel. Her abstract "Spin-Valence: Serious Play to Space Frame" was accepted into the International Association for Shell and Spatial Structures symposium, held in 2018 at the Massachusetts Institute of Technology in Boston. She is an architect and educator whose full-scale constructed experimentation informs her creative work and teaching. Baker (B.Arch. '04) joined the Fay Jones School as an assistant professor of architecture in fall 2017. She previously taught at Tulane University. She received a Master of Architecture from Cranbrook Academy of Art.

Noah Billig contributed "Start by Listening," an essay on engaged listening, to the book *Design as Democracy: Techniques for Collective Creativity*, published by Island Press in 2017. The book features practical ideas and inspiration from nearly 50 contributors from around the world. He also organized a book launch event and lecture for *Design as Democracy* in December 2017, along with David de la Pena, Randy Hester and Marcia McNally, three of the book's six editors. A paper co-authored with **Carl Smith** and **Kimball Erdman**, "Shaking hands with the landscape: integrating



Noah Billig's chapter in *Design as Democracy: Techniques for Collective Creativity*

perceptualist theory into a landscape architecture studio curriculum," was published in *Landscape Research Record* No. 6 in 2017. Billig participated in the U of A's annual Life Raft Debate in 2017. He is an advisory committee member for the International Urban Planning and Environmental Association, served as a peer-reviewed journal referee for *Landscape Research Record* No. 6 in 2017, and is the director of the school's honors program.

Marlon Blackwell received the 2017 E. Fay Jones Gold Medal Award from AIA Arkansas, the highest award AIA Arkansas bestows. The award recognizes an architect who



WelcomeHealth: Northwest Arkansas' Free Health Center. Photo by Timothy Hursley

has demonstrated excellence through artistic vision and design, leadership and service to the state and chapter, and who is held in high regard by the profession and community at large. His Fayetteville-based firm, Marlon Blackwell Architects, received a 2018 National AIA Honor Award for Architecture for Vol Walker Hall and the Steven L. Anderson Design Center (see p. 8). This marked the first AIA Honor Award given to a U of A campus facility. His firm was ranked No. 2 among the Top 50 Firms in Design in 2017 by *Architect Magazine*. The 2013 renovation of a former exercise center for WelcomeHealth: Northwest Arkansas' Free Health Center was featured in *Design for Good: A New Era of Architecture for Everyone*, published in 2017 by Island Press and written by John Cary with an introduction by Melinda Gates. The 280-page volume demonstrates the power of good design to enhance dignity and quality of life for people on the low end of the socio-economic spectrum. Construction was completed in 2017 on the Flyrite Chicken Prototype Restaurant in Austin, Texas, as well as the Lamplighter School in Dallas, Texas, which included an innovation lab, a student services building, the reconstruction of a barn, and campus improvements. His firm's projects won two awards in the 2017 AIA Arkansas Design Awards program. The Graphic House in Fayetteville received an Honor Award, and the Harvey Pediatric Clinic in Rogers received a Merit Award. The project team included alumni **Spencer Curtis** (B.Arch. '14) and **Stephen Reyenga** (B.Arch. '13). Blackwell presented projects in Berlin, Germany; Miami, Florida; and Memphis, Tennessee, in 2017. He coauthored "Heart of the Park Architecture" with **Jonathan Boelkins**, a chapter published in *Shelby Farms Park: Elevating a City* (Susan Schadt Press, 2017). With Tanzil Shafique, he coauthored "Contexts," a chapter for *New Essentialism: Material Architecture* (ORO Editions, 2017). His work was featured in the "Figures and Types" exhibition at Middlebury College in Vermont and in the "An Anatomy of Abstraction in a Landscape of Unholy Unions" exhibition in the Amarillo Art Museum in Texas. Blackwell was an invited lecturer at Middlebury College, in Middlebury Vermont; Texas Tech University, in Lubbock,

Texas; Auburn University Rural Studio, in Newbern, Alabama; Florida International University, in Miami; University of North Carolina at Charlotte and American University in Sharjah, United Arab Emirates. He also presented lectures for AIA Cleveland (Ohio); Archmarathon in Miami, Florida; Brickworks International Speaker Series in Sydney, Brisbane, Hobart, Melbourne, Adelaide and Perth, Australia; the AIA National Convention Speaker, in Orlando, Florida; CSI Memphis BUILD/IT Conference, in Memphis, Tennessee; Dallas Architecture Forum, in Dallas, Texas; and Adjoin: Masters of a Generation, in San Diego, California. He served on the design awards jury for AIA Cleveland (as chair) and AIA Santa Barbara, and he was a visiting critic for final design reviews at the Massachusetts Institute of Technology in fall 2017.

Jonathan Boelkins presented "Double Exposure," co-authored with Ashlie Latiolais, at the National Council of Beginning Design Student Conference in Cincinnati, Ohio, in March 2018. Boelkins co-authored with **Peter MacKeith** "The Iconic and the Everyday: Creative Finland in America Exhibition," which MacKeith presented at the Interior Design Educators Council annual meeting in Boston, Massachusetts, in March 2018. The exhibition "The Iconic and the Everyday" was designed by Boelkins and curated by MacKeith, and it was displayed at the Finnish Embassy in Washington, D.C., in 2017. Boelkins presented "Design_ation: Lessons in Digital Construction from Villa Mairea" at the Sixth International Alvar Aalto Meeting on Contemporary Architecture in Seinäjoki, Finland, in September 2017 and at the Third Alvar Aalto Researchers Network Seminar: Why Aalto? in Jyväskylä, Finland, in June 2017. With MacKeith, he presented "Sustainable Forests, Sustainable Campus" at the Southeast Forester Conference in Rogers in June 2017. Boelkins served on the 2017 AIA Montana design awards jury.



"The Iconic and the Everyday" exhibition at the Finnish Embassy in Washington, D.C. Photo by Aaron Kimberlin

David Buege's paper "[untitled]" – on Vitruvius and Herman Melville – was accepted into the Association of Collegiate Schools of Architecture conference, Crossings Between the Proximate and the Remote, held in Marfa,

Texas, in October 2017. He was an invited reviewer for fifth-year studio projects at Mississippi State University in December 2017.

Jessica Colangelo joined the Fay Jones School as an assistant professor of architecture in fall 2018. She is a designer and co-founder of the architecture and research practice Somewhere Studio. Her current work explores the intersection of architecture, nature and culture through questioning current modes of architectural representation, urbanism and sustainability. She previously taught as an assistant professor at Texas Tech University and practiced architecture at firms in Los Angeles, California, Boston, Massachusetts, and Houston, Texas. She received a Master of Architecture from Princeton University, where she was awarded the Suzanne Kolarik Underwood Thesis Prize, and a Bachelor of Architecture from Rice University, where she received the American Institute of Architects School Medal.

Kimball Erdman received a 2017 Honor Award in the Communications category from the Arkansas chapter of ASLA for "If Walls Could Talk: The Story of the Hicks Property, at Rush Historic District on the Buffalo National River, Arkansas." He served as principal investigator for the project with the Center for Advanced Spatial Technologies (CAST) at the U of A. This project also earned him and the team an honorable mention for Outstanding Achievement in Preservation Education in the 2017 Arkansas Preservation Awards, hosted by Preserve Arkansas (see p. 11). Erdman is among U of A researchers working to create a highly accurate, three-dimensional, digital map of public trails inside Carlsbad Cavern, the namesake cave of Carlsbad Caverns National Park, New Mexico. He is collaborating with Malcom Williamson and the team at CAST, which is performing the mapping project using a light-detection and ranging tool, or LiDAR. Erdman is leading the team researching and writing the report on Carlsbad Cavern's modern history, from the first staircase installed to make the site accessible to tourists in 1925, to the cafeteria 750 feet below the surface, to naming natural features. They'll create a Cultural Landscape Inventory, a document the National Park Service keeps for many of its properties. This research is supported by two National Park Service grants: \$96,400 for the digital mapping and \$85,900 for the Cultural Landscape Inventory. Erdman presented his paper "Explorations in Digital Communications at the University of Arkansas and Speculations on Practical Applications" at the Arkansas ASLA conference in Hot Springs in October 2017, along with co-authors **Windy Gay**, Addison Warren, Jordan Pitts, Dallas Myers and Austin Autrey. Erdman participated in the National Park Service Visual Resources Inventory Workshop at Pea Ridge National Military Park in August 2017. He brought his students to participate, train and serve in the three-day workshop along with local community leaders and the NPS staff. He continues to serve as board member and chairman of the conference papers committee for the Alliance for Historic Landscape Preservation.

FACULTY/STAFF NEWS—

Janet Foxman joined the Fay Jones School as special publications editor in fall 2017. She is a poet and editor. Most recently, she worked as a senior production editor for Oxford University Press. She received a Bachelor of Arts in English and art history from Wellesley College and a Master of Arts in creative writing from Boston University. Her first collection of poems is “Disposable Camera,” published by University of Chicago Press.

Kim Furlong and **Tahar Messadi** received a \$5,000 grant from the U of A Teaching and Faculty Support Center for their proposal, “A Cluster Model of Education for Interdisciplinary Wood Design Studies in Arkansas.” Along with **Messadi**, she presented “Collaborative Studio Re-Imagining Wood Design and Construction” at the Association for the Advancement of Sustainability in Higher Education’s annual conference in San Antonio in October 2017; “Wood Design Education: Looking Forward” at the Mass Timber Seminar at the University of Arkansas in December 2017; and “Initiating Innovation in Sustainable Wood Design through Interdisciplinary Collaboration” at the Environmental Designers Research Association national conference in Oklahoma City in June 2018. Furlong worked with students who designed and constructed the second and third phases of the MatLab Exhibit System in fall 2017 and spring 2018. She served as the liaison between the Fay Jones School and the American Society of Interior Design South Central Chapter for the annual design summit held on the U of A campus in spring 2018.

Greg Herman presented a paper, “Fay Before Frank: Education and Earliest Work of Fay Jones,” at the Southeast Society of Architectural Historians National Conference in Lynchburg, Virginia, in October 2017. He received an \$84,000 Chancellor’s Discovery Creativity, Innovation, and Collaboration Fund Grant, along with the University of Arkansas Tesseract Center for Visualization, to develop a website and related tools to make Fay Jones’ residential designs accessible to the public. He is the primary investigator, along with **Noah Billig**, on a \$20,000 contract looking at community values related to Hot Springs’ Majestic Hotel Site. He continues to serve as the director of the Fay and Gus Jones House Stewardship.

Ansley Higinbotham joined the Fay Jones School in spring 2018 as an administrative specialist.

Brian Holland joined the Fay Jones School in fall 2018 as an assistant professor of architecture. An architect, researcher and educator, he also is the founder of Open Set, a design studio working at the intersection of architecture, urbanism and ecology. From 2011-2018, he was assistant director of the Institute for Architecture and Urban Studies in New York, where he led research and design studios. He previously taught at the American University of Beirut, New Jersey Institute of Technology, Parsons School of Design, Sarah Lawrence College, University of Pennsylvania, and the Ohio State University, as a LeFevre Fellow. He received a Master of Architecture from the University of Pennsylvania and a Bachelor of Architecture from California State

Polytechnic University in Pomona.

Frank Jacobus serves as the 21st Century Chair in Construction and Technology for the school. As chair, he completed a bus shelter through a \$7,500 research grant. A satellite exhibit featuring design-build work, titled “The Chicago Complex,” was shown at the 2017 Chicago Architecture Biennial. This work was completed by students, working in conjunction with Archeworks and the University of North Carolina at Charlotte. With Marc Manack, he co-authored “Good|Fast|Cheap: Inventive Project Delivery Methods that Expand Audiences for Design-Build,” for Architecture Connects, held by the Association of Architectural Educators at Oxford Brookes University, in the United Kingdom, in September 2017. With Manack, he co-authored “Big Data and Small Architecture: How Data Can Inform Design,” for The Analytics Frontiers Conference, held in Charlotte, North Carolina. With his professional practice, SILO AR+D, he designed Heads House in Goshen and Boxy Bridge in Fayetteville.

Ethan Kaplan joined the Fay Jones School in fall 2017 as a project designer at the U of A Community Design Center. He received a Master of Architecture and a Bachelor in Design Arts from Drury University, where he was awarded the Librarium Thesis Prize. He previously worked for Wheeler Kearns Architects, AIA Chicago’s 2016 firm of the year.

A collaborative art installation by **Phoebe Lickwar** and **Laura Terry**, called “Visible Invisible,” was accepted for the Art in Its Natural State exhibition at the Winthrop Rockefeller Institute (see p. 9). She presented a lecture, “Designing 21st Century Commemorative Spaces: Lessons from the National September 11 Memorial and the National World War I Memorial at Pershing Park,” in September 2017 in the Architecture and Design Network’s June Freeman Lecture Series. Her exhibition “Into the Woods” was selected for the 2018 International Garden Festival in Chaumont-Sur-Loire, France, which was open from April to November 2018. Her paper “Toward a Future Agrarian Urbanism” was published in *Places Journal* in August 2017. Her paper “What Doesn’t Kill You,” which was co-authored with Thomas Oles, was published in *LA+ Interdisciplinary Journal of Landscape Architecture* in fall 2017. She served as a reviewer for *Landscape Research Record* and for the Council of Educators in Landscape Architecture in 2017. With her professional practice, Forge Landscape Architecture LLC, she did the design and restoration of Hanceville Farm, a 78-acre horse farm in Hanceville, Alabama. She also did the courtyard and 1-acre landscape design for a new residence, Shaw Residence, in Fayetteville, which was a collaboration with Marlon Blackwell Architects. She is now an associate professor in the School of Architecture at the University of Texas at Austin.

Steve Luoni and the team at the U of A Community Design Center received many awards for their work recently. “Whitmore Community Food Hub Complex: Building Community around Food,” a joint project with the U of



“Slow Street: A New Town Center for Mayflower, Arkansas”

A Office for Sustainability and U of A Resiliency Center, won a 2018 Green Good Design Award from the European Centre for Architecture Art Design and Urban Studies and The Chicago Athenaeum: Museum of Architecture and Design, and it was exhibited at venues in Athens, Dublin and Chicago. The project also received a 2017 WAFX Award for Future Projects for Ethics and was shortlisted for a 2017 Award for Future Projects Master Planning, both at the World Architecture Festival. The “Conway Urban Watershed Framework Plan,” a joint project with the U of A Office for Sustainability, won a 2018 Honor Award for Regional and Urban Design from The American Institute of Architects, as well as a 2017 LafargeHolcim Award from the LafargeHolcim Foundation for Sustainable Construction in Zurich, Switzerland. The “Greers Ferry Water Garden Master Plan,” a collaboration with Marlon Blackwell Architects and the Ecological Design Group, was shortlisted for the 2017 Award for Future Projects Master Planning at the World Architecture Festival, received a 2017 Citation Award from AIA Arkansas and received a 2017 Unique Contribution to Planning Award from the Arkansas chapter of the American Planning Association. Luoni and the center’s staff were commissioned by the Endeavor Foundation to prepare the Willow Heights Housing Livability Improvement Plan for the housing complex owned by the Fayetteville Housing Authority (see p. 16). The Willow Heights Housing Plan won a 2018 Unique Contribution to Planning Award from the Arkansas chapter of the American Planning Association. An exhibition of the project models and drawings was displayed at the Fayetteville Public Library in summer 2018. “Public Porches: Farmington, AR” won Third Place and “The Creative Corridor,” a collaboration with Marlon Blackwell Architects, received an Honorable Mention, both in the AMoA Biennial 600: Architecture, at the Amarillo Museum of Art in Texas. “Slow Street: A New Town Center for Mayflower, Arkansas” received a 2017 Honor Award for Planning and Analysis from the Arkansas chapter of the American Society of Landscape Architects. Luoni and the center’s staff also did research and design work for the New Beginnings Homeless Transition Village, a transitional housing community in Fayetteville for unsheltered homeless singles lacking access to affordable housing and formal

homeless shelters. They were also commissioned by the Fort Smith Housing Authority to prepare a design for the RV Park on the Poteau River, a 20-vehicle park on a 1-acre site south of Fort Smith’s National Historic Park and near the future home of the U.S. Marshals Museum. Luoni was a speaker and panelist for “How Design Thinking Improves Cities,” Civic I/O at the SXSW Interactive Festival, South by Southwest Conference, in Austin, Texas. He was also a resource team member for the Scenario Planning Workshop at the conference. He presented “Regional Introductions” at the Housing Northwest Arkansas Regional Symposium, hosted by the Fay Jones School in February 2018 (see p. 6). He was a speaker and panelist for “Design for the Public Realm” at the 2017 AIA Oklahoma Annual Design Conference in Bartlesville, Oklahoma. He was the keynote speaker, presenting “Resilience and Drivers of Change: Wicked Problems,” at the 2017 AIA North Carolina Annual Design Conference in Wilmington. He served as a Housing Committee Member for the Walton Family Foundation and NWA Regional Planning Commission. He was a jury chair and competition brief author for the 2017-2018 Designing Healthy Places Student Competition for the Association of Collegiate Schools of Architecture and the National Endowment for the Arts. He was an external promotion reviewer at the University of Michigan and the University of North Carolina at Charlotte.

Peter MacKeith organized and moderated an informal discussion between U of A Chancellor Joseph Steinmetz and Juhani Pallasmaa, the E. Fay Jones Distinguished Visiting Professor in the Fay Jones School. The discussion, titled “On Education and Collaboration,” took place in April 2018 in Vol Walker Hall. **Jonathan Boelkins** and MacKeith co-authored “The Iconic and the Everyday: Creative Finland in America Exhibition,” which MacKeith presented at the Interior Design Educators Council annual meeting in Boston, Massachusetts, in March 2018. The exhibition “The Iconic and the Everyday” was designed by Boelkins and curated by MacKeith, and it was displayed at the Finnish Embassy in Washington, D.C., in 2017.

Marty Matlock, director of the University of Arkansas Resiliency Center in the Fay Jones School, received the 2018 Borlaug CAST Communication Award from the U.S. Council for Agricultural Science and Technology in April 2018. The Resiliency Center expands understanding of the resilient elements of community, water and food systems that support economic and social prosperity for Arkansas and the world. The selection committee of the Council for Agricultural Science and Technology recognized Matlock for his abilities to synthesize complex issues into simple concepts that resonate with his target audience. At the Sustainable Agriculture Summit, Matlock also co-led a strategic dialogue regarding new efforts to enhance the productivity, resilience and sustainability of domestic fruit and vegetable supply chains. About 500 diverse stakeholders from across the food and agricultural supply chains attended the summit, held in November 2017 in Kansas City.

FACULTY/STAFF NEWS—

Tahar Messadi's article "Immersive Learning for Sustainable Building Design and Construction Practices," which was co-authored with **Winifred Newman**, Andrew Braham and Darin Nutter, was published in the *Journal of Civil Engineering and Architecture* in 2017. They presented "Cyber-innovation in the STEM Classroom" at the Architectural Research Centers Consortium International Conference in Philadelphia in May 2018. Messadi and **Kim Furlong** presented "Initiating Innovation in Sustainable Wood Design through Interdisciplinary Collaboration" at the Environmental Design Research Association 49 conference in Oklahoma City in June 2018; "Re-imagining Wood in Design" at the 2017 national Association for the Advancement of Sustainability in Higher Education (AASHE) conference in San Antonio, Texas, in October 2017; and "Wood Design Education: Looking Forward" at the Mass Timber Seminar at the University of Arkansas in December 2017. He and Stephen Boss conducted a daylong workshop on Big Data and Sustainability Research, and he and **Winifred Newman** presented "Outcomes of Collaborative Learning of Sustainable Building Design and Construction Practices" – both at the national AASHE conference in San Antonio, Texas, in October 2017. With Furlong, he received a \$5,000 grant from the U of A Teaching and Faculty Support Center for their proposal, "A Cluster Model of Education for Interdisciplinary Wood Design Studies in Arkansas." He did acoustical design consulting for the South Dakota Freeman Performing Arts Center in 2017.

Michelle Parks received an honorable mention in the magazine category from the National Federation of Press Women (NFPW) in its 2019 Communications Contest for the school's Winter 2017/2018 *ReView* alumni magazine. Parks edited and wrote several stories for this issue, which celebrated the school's 70th anniversary, marked by the 2016-17 academic year. **Cassidy Flanagan** designed the award-winning publication, and **Shawnya Meyers** and Bettina Lehovc also contributed articles. The magazine also received a first place award in the magazine category in this year's communications contest sponsored by Arkansas Press Women, the state affiliate of NFPW. Parks received a first place award in the feature story category of the state contest for "The Home of an Arkansas Architect," the main feature story from the Winter 2017/2018 *ReView*. It highlighted the history and restoration of the Fay and Gus Jones House, which the family gifted to the Fay Jones School and the University of Arkansas.

Michelle Pribbernow joined the Fay Jones School as a career specialist in fall 2017. She has worked on the U of A campus since 2007, with previous roles including assistant director of Admissions, senior assistant director for in-state recruitment and, most recently, coordinator of undergraduate recruitment for the Dale Bumpers College of Agricultural, Food and Life Sciences. As career specialist, Pribbernow will provide career advising for students and alumni. She received a Bachelor of Arts in anthropology (classical civilizations minor) from the University of Notre

Dame and a Master of Arts in anthropology from the University of Pittsburgh; she is working on a Doctor of Philosophy in comparative literature and cultural studies at the U of A.

Kim Sexton edited the book *Architecture and the Body, Science and Culture* (Routledge, 2017), which includes her article "Academic Bodies and Anatomical Architecture in



ARCHITECTURE AND THE BODY, SCIENCE AND CULTURE
EDITED BY KIM SEXTON

Architecture and the Body, Science and Culture, edited by Kim Sexton

Early Modern Bologna." She presented her paper "Unsituated: Science Academies and the Making of Public Space in Early Modern Bologna" for the Medieval and Renaissance Studies Group at the University of Arkansas in October 2017. She serves on the board of directors for the Southeast Society of Architectural Historians as the Arkansas state representative. She co-led an honors intersession course in May 2018 with Lynda Coon, dean of the Honors College, following the Camino de Santiago

pilgrimage route. With Lynn Jacobs, Distinguished Professor of art history, Sexton co-organized the 28th annual Arkansas College Art History Symposium, which was held for the first time on the U of A campus in March 2018. The J. William Fulbright College of Arts and Sciences, the Fay Jones School, the School of Art and the humanities program collaborated to host the symposium, which celebrated future historians. Sexton is director of the History of Architecture and Design minor, which launched in spring 2018 in the school. As the Dean's Fellow in the History of Architecture and Design for 2017-2019, she instituted the Histories of Architecture and Design speaker series within the school's annual lecture series, and she organizes Conversations, a series of moderated forums featuring guest experts in architectural and design history and allied disciplines.

Jeff Shannon presented the lecture "Shadow Patterns: Reflections on Fay Jones and His Architecture" in July 2017 at the Arkansas Arts Center in Little Rock and at the Fayetteville Public Library. He discussed the book of the same name that he curated and edited, which was published in 2017 through the school's collaborative publishing venture with the U of A Press. Shannon serves as executive editor of the publishing venture and is a professor and head of the Department of Architecture in the Fay Jones School. The *Shadow Patterns* book, a 172-page volume of 15 essays and dozens of images, received the Ned Shank Award for Outstanding Preservation Publication in the 2017 Arkansas Preservation Awards program hosted by Preserve Arkansas (see p. 11).

Charles Sharpless joined the Fay Jones School in fall 2017 as a lecturer of architecture and a licensed architect and project designer at the U of A Community Design Center. He is co-founder of the architecture and research practice Somewhere Studio. He previously practiced at Michael Maltzan Architecture, Lorcan O'Herlihy Architects and Machado Silvetti. He received a Bachelor of Architecture from Rice University, where he was awarded the Rosemary Watkin Barrick Traveling Fellowship and the M.N. Davidson Fellowship, and a Master of Architecture from Harvard University Graduate School of Design.

Carl Smith was an invited guest instructor and critic at Kansas State University's Summer Urban Design Studio in summer 2017. In fall 2017, he was an invited guest final review critic for the Robert Reich School of Landscape Architecture at Louisiana State University. A paper co-authored with **Noah Billig** and **Kimball Erdman**, "Shaking hands with the landscape: integrating perceptualist theory into a landscape architecture studio curriculum," was published in *Landscape Research Record* No. 6 in 2017. He co-wrote a paper, "Geometry in the Walnut Grove: Marking Time and Belonging," with Edmund Harriss and **Angela Carpenter** that was presented at the Temporal Belongings International Conference in Edinburgh, Scotland, in June 2018. He and Harriss presented a lecture in April 2018 about the Honors College Signature Seminar, "Place in Mind," during which Honors College students began transforming the courtyard of Gearhart Hall on the U of A campus. Harriss is a clinical assistant professor of mathematics in the J. William Fulbright College of Arts and Sciences. Smith gave a talk about a sense of wonder and environmental responsibility inspired by the books *Silent Spring* by Rachel Carson and *A Sand County Almanac* by Aldo Leopold during the Fayetteville Public Library's summer 2017 series "Build a Better World." His fall 2017 Off-Campus Duty Assignment concerned a new scholarly project exploring the landscape(s) of Crystal Bridges Museum of American Art in Bentonville. The U of A's Office of Nationally Competitive Awards named Smith a 2017 Outstanding Mentor. He was a part of the design team that was awarded a National AIA Housing Award in 2017 for The Graphic House by Marlon Blackwell Architects. The work was published in *Architecture Today: Houses* (Loft Publications, 2017). He provided client's agent services to the Downtown Springdale Alliance for the procurement and management of an open space feasibility study.

Trey Terral joined the Fay Jones School in fall 2017 as a registered architect and project designer at the U of A Community Design Center. He previously practiced in Wyoming and Colorado, earning more than 10 years of professional experience in residential, educational, mixed-use and urban design projects. Terral (B.Arch. '07) graduated with honors from the Master of Architecture II program at the University of Texas at Austin in 2018. His research is focused on the role of architectural and urban design in smart growth and multi-modal transit hubs.



"Ground Strata #2" (2017), from the "Drawings and Prints" exhibition

A collaborative art installation by **Laura Terry** and **Phoebe Lickwar**, called "Visible Invisible," was accepted for the Art in Its Natural State exhibition at the Winthrop Rockefeller Institute (see p. 9). **Terry** attended the "New Approaches for Monoprinting" workshop at the Anderson Ranch Arts Center in August 2017. She served as the chair of the St. Louis AIA Annual Architecture Drawing Awards. An exhibition of her work, "Drawings and Prints," was displayed in Vol Walker Hall in spring 2018.

Alison Turner, who continues to serve as the school's director of community education, organizes and leads Design Camp sessions each summer. In fall 2017, she received a \$10,500 University of Arkansas Women's Giving Circle grant to support student scholarships for the 2018 Design Camp. She also worked with student groups who visited the school from the Thaden School in Bentonville and from Riverton High School in Kansas. She visited schools in Monticello and Lake Village, spending several days with eighth-grade students and leading them through three projects to teach them about architecture and design. Her professional design firm, Sitio Architecture + Design, completed two projects at Beaver Lake, Blue Water Ridge Residence and Eagle Point Residence, in spring 2018. She and **Rachel Smith-Loerts** created a modular teaching tool and toy called PLAYnes, which they use to teach students in kindergarten through 12th grades at design outreach events. The pieces are made from thin sheets of birch plywood that are modular and interlock through strategically placed slots, with some of the pieces solid or perforated – plus a few made from acrylic.

Jennifer Webb presented "Using Wearable Cameras as Teaching Tools" and "Pop-Up Retailing: Defined and Designed" at the Environmental Design Research Association 48th Annual Meeting in Madison, Wisconsin, in 2017. She and **Phoebe Lickwar** presented "Wearing Cameras as Instructional Tools" for the Wally Cordes Teaching and Faculty Support Center in 2017. Webb presented the talk "Interior Design Impacts Cognitive Performance" during the Fayetteville Public Library's summer 2017 series "Build a Better World."

Baroque Topologies started out as a side project.

Text **Shawnya Meyers**

Andrew Saunders, associate professor of architecture at the University of Pennsylvania School of Design, noticed that his students were struggling to grasp Baroque architecture, and he needed a teaching tool to help them learn.

As he considered possible solutions, he developed an idea and a grant proposal. Saunders wanted to use laser-scanning technology to scan Italian Baroque churches.

Buying a laser scanner would have used his entire budget, so Saunders reached out to FARO, a company that makes the LiDAR scanners. They offered to train him to use the scanners and let him borrow one for a month in Italy.

After receiving the grant in 2015, Saunders, a 1998 graduate of the Fay Jones School, immediately reached out to Davide Vitali, professor and director of the U of A Rome Center, with a list of about 30 churches he'd like to scan in Turin and Rome.

"One of the layers you don't usually see is the connections that have to be made in order to get permission to go into these," Saunders said. "It's not something you just accomplish with Italians via email."

However, Saunders had a solid network of individuals he'd met and worked with on previous trips to Rome. Those contacts came through, and he was able to scan about 20 canonical Baroque spaces, which were all included in the "Baroque Topologies" exhibition that was displayed in Vol Walker Hall in fall 2018. He also gave a public lecture about the project as part of the school's fall lecture series.

Saunders scanned churches from specific Baroque architects: Francesco Borromini, Gian Lorenzo Bernini, Girolamo and Carlo Rainaldi, Pietro da Cortona, Guarino Guarini and Bernardo Vittone.

After scanning the churches, he faced another challenge in processing the data. Each scan produced millions and millions of points of data, called point clouds. Saunders and his research assistants, Ariel Cooke-Zamora and Kurt Nelson, worked with AutoDesk to process the data and compile it into meshes, which they turned into digital models. Each computation took three or four days to process.

"They're about 50 gigs each, so they're like digital anvils," Saunders said.

One of the governing principles of "Baroque Topologies" is to show the churches in new ways. The pieces in the exhibition allow people to see the interior of the churches from an exterior point of view.

"We want to defamiliarize these and show them in ways they've never

been seen before, not try to recreate the experience of going to them," Saunders said.

Historically, when people have analyzed Baroque architecture, they've focused on geometry and abstracted the designs down to lines or compositions. However, that method leaves out figuration, layers and light – the very things that differentiate Baroque architects. Saunders said this method is a better way to see and represent spaces because it puts the architects on a more equal plane.

Although the project focuses on Baroque architecture, Saunders said it's also about representation and how to use the technology.

"How do we work with it as designers, as architects?" Saunders said. "Not just using the survey as a verification or measurement tool, but how do we really understand it representationally?"

He said the exhibition format is one of the best ways to see the work, because it allows people to connect with and inhabit the drawings.

The project, which had dozens of collaborators over the course of several years, came about in part through Saunders' time at the U of A Rome Center and the connections he made there. Saunders said his experiences as an architecture student helped propel him to where

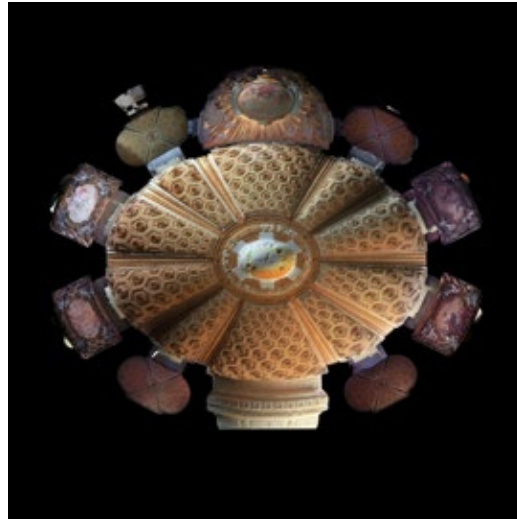
he is today – a tenured ivy-league professor in the midst of this massive digital project.

One of the biggest influences came when he took a course co-taught by Marlon Blackwell and Peter Eisenman. He later worked as a teaching assistant for Eisenman and was offered a position at his firm, Eisenman Architects. There, he did a lot of early pioneering digital work, which gave him a different skillset that afforded him agility within the field.

Saunders said going to Rome was another huge influence, and it allowed him to forge those connections with Vitali. Years later, while he was teaching a studio in Italy for second-year undergraduate students at Rensselaer Polytechnic Institute, he reconnected with Vitali, who introduced him to the publisher Palombi Editori. Editori was interested in the work Saunders was doing analyzing the Baroque churches with his students, which set the stage for "Baroque Topologies."

Saunders said one of the benefits of working with Baroque architecture is that it captures the interest of so many different people beyond just architects and designers.

Now, Saunders is looking to share the research and make it available on a broader scale. His book *Baroque Topologies* was published by Editori and is now available online.



Rendering generated from 137.40 million 3D scan points of Sant'Andrea al Quirinale(1670), Gian Lorenzo Bernini, architect. Image copyright Andrew Saunders.

EXHIBITS

Contact Justin Tucker and Jonathan Boelkins at exhibits@uark.edu for information regarding the schedule and location of rotating exhibits of student, faculty and guest work.

SPRING EXHIBITIONS

January 14 - March 21
"Make Architecture Indigenous Again" – Chris Cornelius

April 8 - May 13
"The Landscape Architecture of Lawrence Halprin" – The Cultural Landscape Foundation

2019 DATES

February 15
John G. Williams Fellowship Dinner
David and Barbara Pryor Center for Arkansas Oral and Visual History, Fayetteville

February 25
Professional Advisory Board Meeting
Vol Walker Hall, Fayetteville

February 26
Career Fair
Vol Walker Hall, Fayetteville

April 12
Honors Recognition Reception & Ceremony
Vol Walker Hall, Fayetteville

May 5-6
Dean's Circle Reception & Meeting
Reception: May 5, StudioMain, North Little Rock
Meeting: May 6, ACE Glass Construction Corporation, Little Rock

June 6-8
AIA Conference on Architecture
Las Vegas Convention Center, Las Vegas, Nevada
(Alumni & friends reception: June 6)
contact: AIA National
800.343.4146
register@conferenceonarchitecture.com
contact: Mary Purvis
479.575.7384
mpurvis@uark.edu

FALL LECTURE RECAP

August 27
Mónica Ponce de León
Princeton University School of Architecture, Princeton, New Jersey

September 14
Michael Meredith and Hilary Sample
MOS Architects, New York, New York

September 17
Wendy Evans Joseph
Studio Joseph, New York, New York

September 21
Mark Robbins
American Academy in Rome, New York, New York

September 21
Andrew Saunders
University of Pennsylvania School of Design, Philadelphia, Pennsylvania

October 1
Craig Curtis
Kattera, Atlanta, Georgia

October 8
Sasa Radulovic
5468796 Architecture, Winnipeg, Canada

October 22
Eeva-Liisa Pelkonen
Yale University, New Haven, Connecticut

October 29
Chris Reed
Stoss Landscape Urbanism, Boston, Massachusetts

November 5
Georgen Theodore
New Jersey Institute of Technology College of Architecture and Design, Newark, New Jersey

November 12
Carol Ross Barney
Ross Barney Architects, Chicago, Illinois



Wendy Evans Joseph
"The Senses: Design Beyond Vision," The Cooper Hewitt Smithsonian Design Museum exhibition, in New York. (Image by Thomas Loof)



Mark Robbins
The American Academy in Rome. (Image courtesy Mark Robbins)



Chris Reed
Chateau Greenway project in St. Louis. (Image courtesy of Stoss Landscape Urbanism)



Carol Ross Barney
The Chicago Riverwalk. (Photo by Kate Joyce Studios)



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HBG Design
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Timothy Hursley
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Kate Joyce Studios
inside back cover

Jason Kindig
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Gary Kessel
page 60

Aaron Kimberlin
pages 50, 69

Phoebe Lickwar
page 9

David Lloyd
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Thomas Loof
inside back cover

Thomas Merritt
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Jane Messinger
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